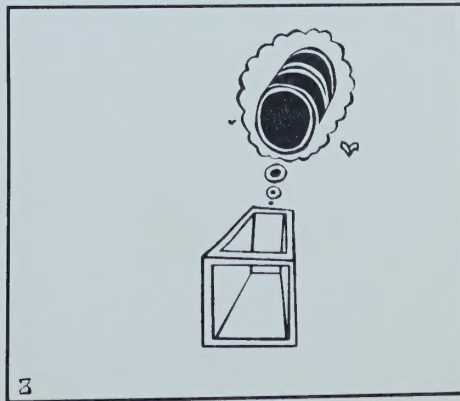
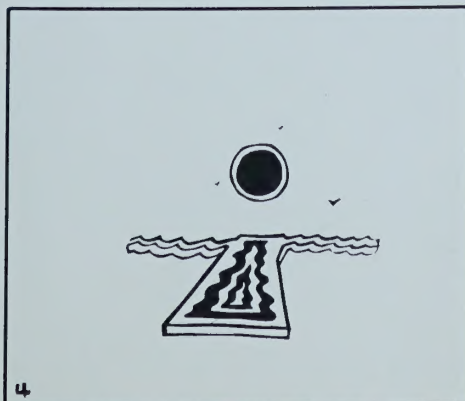
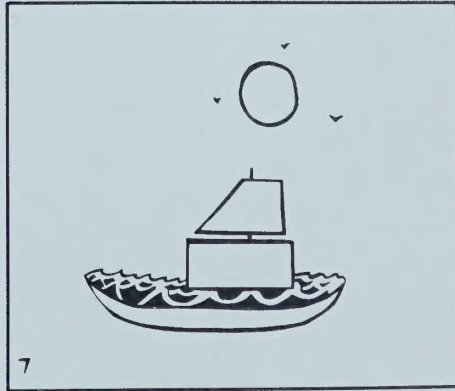
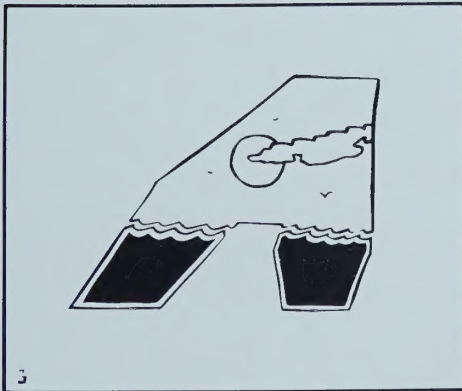
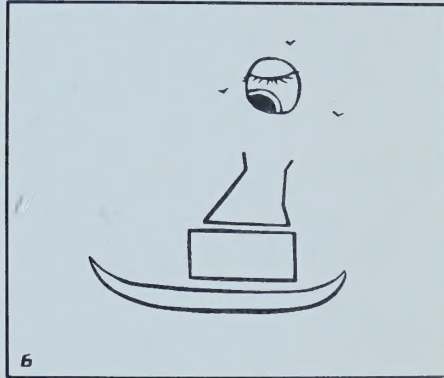
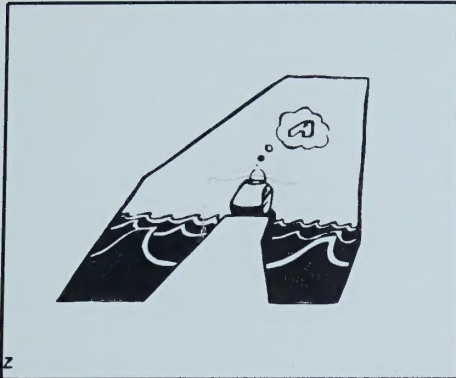
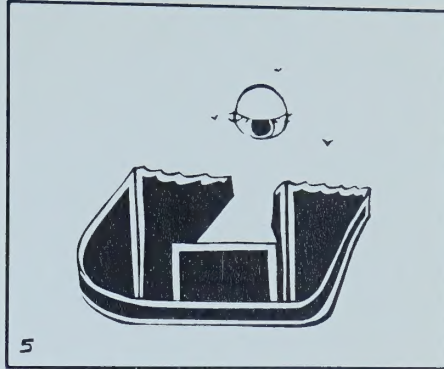


NEWS FROM THE RARE BOOK ROOM



UNIVERSITY OF ALBERTA
FEB 17 1981
LIBRARY

Cover illustration from *Aleph unit*, Seripress: 2.



Illustration by H. Detlev Voss for Goethe's *Novelle*, Paroquet Press: 12.

NEWS FROM THE RARE BOOK ROOM

18

December 1980

Special Collections
D.E. Cameron Library
University of Alberta
Edmonton, Alberta

News from the Rare Book Room is an occasional publication of the Special Collections Unit of the University of Alberta Library. It is available free of charge to interested individuals and institutions.

Editor: John W. Charles
Assistant Editor: Carolynne Poon
Photographer: Roy Barter

FINE PRINTING BY CANADIAN PRIVATE PRESSES:
A DESCRIPTIVE LISTING OF THE HOLDINGS OF SPECIAL COLLECTIONS

Part II

Presses of Ontario

by

Maureen Bradbury

Assistant Special Collections Librarian

PREFACE

As was noted in No. 17 of *News from the Rare Book Room* (1978), which dealt with presses outside Ontario, the genesis of this discussion of Canadian private presses was an exhibit of Canadian book design and illustration held in Special Collections in the winter of 1976. The quantity of information collected proved to be too great for a single issue, so the large number of Ontario presses were excluded from No. 17 and are here presented. In the interim, an excellent introduction to Ontario presses by David Kotin and Marilyn Rueter, *Reader, Lover of Books, Lover of Heaven* (1978),* was published. This issue of *News from the Rare Book Room* documents the University of Alberta's holdings of the presses included in Kotin and Rueter, and adds information on several presses which were excluded from *Reader, Lover of Books* . . . by the authors' definition of the term "private press" but which fall into our interpretation of fine printing.

The problem of defining a private press is one which haunts anyone whose interest in the field goes beyond the cursory. An excellent historical survey of the subject is contained in "The Contemporary Private Press", by Philip John Schwarz (*Journal of Library History*). He notes Will Ransom's introduction to *Private Presses and Their Books*, Ben Lieberman's schema in *The Check-Log of Private Press Names*, and John Ryder's outline in Appendix C of Glaister's *Glossary of the Book*. More recent major discussions are included in Colin Franklin's *The Private Presses* and Roderick Cave's *The Private Press*.

As was mentioned in No. 17, Ryder's categories (outlined and amplified in Rae and Handley-Taylor's *The Book of the Private Press, a Check-List*) were selected as being most appropriate for this work because they accommodate the modern evolution of the private press. Since the majority of Canadian private presses are of relatively recent vintage, a contemporary definition was more useful than one conceived early in the century. Briefly, Ryder divides private presses into publishing, teaching, experimental, printing and clandestine. Teaching presses are further divided into typography and graphic design, handicraft and bibliography. Allowance is made for overlap and for such anomalies as commercial presses acting in a private capacity.

The adoption of Ryder's classification has led to certain omissions and inclusions which may require further explanation. Dreadnaught Press, for instance, produces commercial work for other publishers on occasion. However, it functions as a private press in issuing items under its own imprint and in its work for such private publishers as Basilike. Coach

*See Bibliography for full citation of this and following references.

House Press, on the other hand, is omitted although it started as a private press and despite the consistently high quality of its production (including work for other publishers such as Padeloup) because it operates as a commercial publisher, utilizing well-defined distribution techniques to promote its books. Indeed, Coach House began publishing its own bibliography in its *Newsletter* (No. 1, Feb. 1977). Porcupine's Quill, Golden Dog Press, and Press Porcepic are others whose work, while fine, is distributed through commercial channels.

Several definitely commercial publishers produced special books of finer quality than their trade publications. Warwick Brothers and Rutter were responsible for printing of early items such as W.H. Sherriff's *Wayagamack* (1924) and Georges Bouchard's *Other Days, Other Ways* (1930). Rous and Mann also produced a number of attractive titles: G.M. Fairchild's *The Maid of the Mountain* (1932), *Leaves from the War Log of the Nancy* (1936), *The Ranchmen's Club* (1953), C.H.J. Snider's *The Griffon* (1956), and W. Kaye Lamb's *The Hero of Upper Canada* (1962). Goodyear issued Christmas books such as *We Three*, by Donald Byers, with illustrations by H.D. Voss (1955) and *La Sainte famille s'en allant promener* by Cecile Chabot (1957). Allan Fleming designed *Magic in Everything* by E.J. Pratt for the Macmillan Company's fiftieth anniversary year. Ryerson, Southam, and McClelland and Stewart have also published elaborate, special editions. The focus of these publishers, however, is strongly commercial, and even their more artistic publications do not demonstrate the guidance of one individual in the private press spirit.

Another large category of Canadian presses excluded by Ryder's definition is the literary small press. Concerned primarily with content, not format, these flourished in the 1960's and '70's (although earlier examples can be found in the 1940's and '50's with such presses as First Statement, New Frontiers, and Contact, and as far back as the 1920's with Abanaki Press). Alive Press, Borealis Press, Delta Canada, and Ganglia Press are more recent examples. While the most appropriate place for these presses within Ryder's definition would be the "clandestine press" the actual characteristics involved demonstrate the need for an additional category.

Maureen Bradbury

Maureen Bradbury had nearly completed this issue when she accepted a professional position in Calgary. The completing of other projects before she left did not permit her to put the finishing touches on No. 18.

Further delays in the completion occurred when major additions were acquired for our Redpath Press and Éditions Erta holdings (already covered, though skimpily, in No. 17). The Redpath materials were a result of the generosity of Richard Pennington, who provided us with many scarce items.

The Éditions Erta collection, which seems to be the only complete collection of that Montreal press's output outside Quebec, was acquired through the efforts of Jean-Marcel Duciaume and the Graphica Art Gallery Ltd. (Edmonton). It was decided to put the extensive additions to these collections into a separate appendix, which forms Part II of Additions and Corrections.

Acknowledgement should be made, once more, to the staff of Special Collections for their assistance, especially Anna Altmann for advice and editing of the Éditions Erta entries, and Carolynne Poon for her expert typing as well as taking the whole project under her care until it actually was completed.

J.C.

EXPLANATION OF ENTRIES

The listing is intended primarily to be an indication of Special Collections's holdings. However, in my research I did identify some works which this Library does not hold by printers who are included. These are listed for information, but are not described fully.

Within each printer, items are listed chronologically as closely as could be determined. Completely undated items precede dated items. Within a given year, items for which a specific month of printing could not be determined precede those dated more exactly. Items for which an unverified but likely year was available follow all dated entries for that year. No items published after 1977 are included.

When both a printer and publisher have been involved in the publication of an item, it is listed under printer rather than publisher. Size is of the outermost part (e.g. slip-case) measured at its largest point. Authority for terms and spelling of technical words has been *The Glossary of the Book*.

Finally, it is acknowledged that the listings are not necessarily complete. General Canadian bibliographical sources do not list publications by press, and considerable difficulty was encountered in trying to identify a press's publications. Information about errors and omissions would be gratefully received.

M.B.

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ABBREVIATIONS

cm.:	centimeters
illus.:	illustrated
introd.:	introduction
l.:	leaves
no.:	number
p.:	page
pp.:	pages
pseud.:	pseudonym
trans.:	translated
U. of A.:	University of Alberta

THE ALIQUANDO PRESS

William Rueter, 236 Major St., Toronto M5S 2L6

Having issued its first publication in 1963, The Aliquando Press is one of Canada's most enduring and prolific private presses. It is the personal press of William Rueter, a designer for the University of Toronto Press; the name of his wife Marilyn, a Toronto librarian, has also appeared in at least one colophon.

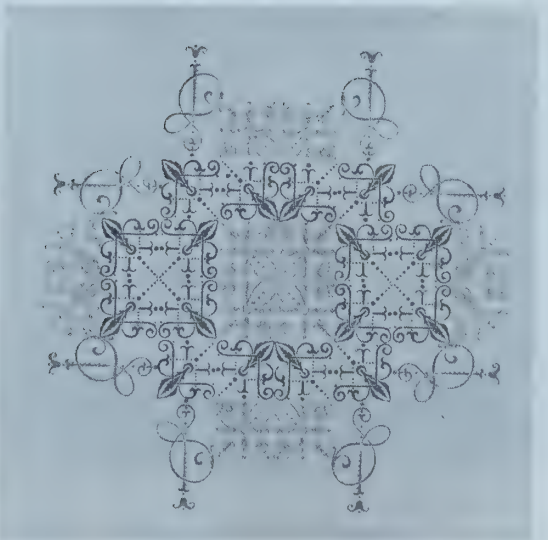
The Aliquando Press is notable for the diversity evident in its productions. Paper, size, binding and typefaces all vary from one publication to another. A major consistency lies in an apparent preference for Strathmore and Kilmory papers, but within those, different colours are used. A wide variety in typefaces (often a limiting factor for private presses) is employed; only Poliphilus and Joanna recur. Early Aliquando items were printed on an Adana hand-press, later ones on a Chandler and Price Pilot press. Only the broadsides exceed a 15.5 x 25 cm. page size.

Bindings, too, demonstrate William Rueter's ability to individualize each production. Some publications are bound in wrappers, some in boards. Special issues are quarter-bound in leather; many are issued in cases as well. Others are leaves folded into portfolios. Neither does one illustrator or medium of illustration dominate. Silk-screens, wood engravings, a rubber cut and charcoal drawings reproduced by offset lithography indicate the range of illustration. One of Rueter's most attractive recent methods of illustration has been the use of ornaments in various patterns and colours in the printing of publications concerned with music.

Rueter does not restrict his subject matter either; it ranges from modern Canadian poetry to excerpts from international masters to reflections of musical interest.

The order of some items follows that in Kotin.

1. *A Bach fugue*, by Olga B. Merrill.
1963. Printed at the Village Press.
2. *Rock & sand*, by Barry Jones.
1963.
3. *Look ahead to the end*, by Blake Parker.
1963 [16] pp. 22 x 12.5 cm. One of 50 copies,
printed in black with a brown illustrative device
opposite the title-page. Sewn into beige paper
wrappers with the device in brown and the title
in black on the front.



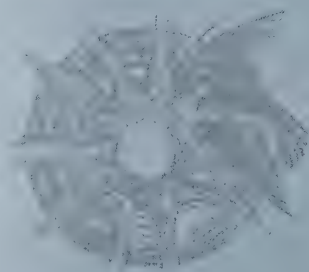
Three ornaments from *Music divine*, Aliquando: 38.

POEMS BY
FLORENCE WYLE

The Shadow
of the Year

WOOD ENGRAVINGS BY
ROSEMARY KILBOURN

THE ALIQUANDO PRESS



The title-page of Aliquando: 35.

The unevenness of the folded wrappers compared with the preciseness evident in later publications is indicative of its early position in the Press's publication list.

4. *Poes*, by Maria Hofker-Rueter. 1964.
5. *Five poems*, by Olga Beatrice Merrill. 1964.
6. *Exercise great discrimination, being an excerpt from The old librarian's almanack*. 1964.
7. *Nowell, nowell: a medieval English Christmas carol*. 1964.
8. *Why typography?* Remarks by Carl Dair. Included in *Wrongfount* 3. 1964. Printed and issued with Stan Bevington at the Coach House Press and Vincent Rueter at the Village Press.
9. *The cask of Amontillado*, by Edgar Allan Poe. 1965.
Reference: PPB 1965.
10. *The end of man*, by R.P. Warren. Included in *Wrongfount* 3. [1965]
11. *Lines from a fifteenth century colophon*. Included in *Wrongfount* 3. [1965]
12. *Suddens*, poems by Bradford Robinson. Lino-block illustrations by Alan Suddon. Nov. 1965. 24 pp. 21.5 x 13.5 cm. One of 120 copies, printed in black with gold band running across each page. Illustrations in various colours. Bound in gold wrappers printed in black with a horizontal band continuing from the interior.
13. *The Adoration of the shepherds: a scene from the fifteenth century Wakefield cycle of miracle plays*. 1965.
14. *Tangerine*, by B. Robinson. Included in *Wrongfount* 4. [1966]

15. *Three poems*, by Barry McKinnon.
1966.

16. *The history of England, from the reign of Henry the Fourth to the death of Charles the First*, by a partial, prejudiced and ignorant historian [Jane Austen]. With six silk-screen illustrations by Paulette Riches.
Dec. 1966. 29 pp. 13.5 x 18 cm. One of 90 copies, printed in black and blue. Sewn into patterned Italian paper wrappers. Enclosed in a blue paper slip-case.
Reference: PPB 1967.

- The blues and the browns of the illustrations blend and harmonize subtly.

17. *The golden daybreak hair*, by Barry McKinnon. With a rubber cut by William Rueter tipped-in as frontispiece.
May 1967. 42 pp. 21 x 13 cm. No. 9 of 150 copies, printed in black and orange. Sewn into gold paper wrappers, covered with torn Unryu paper. Slip-case of same materials.
Reference: PPB 1967.

- Circles repeated on the slip-case, cover, title-page and in the rubber cut provide unity.

18. [Note from Carl Dair] With silk-screen illustration. Included in *Wrongfount* 6.
Mar. 1968. 4 pp. 30 x 22.5 cm. Printed in maroon on gold stock. Signed by the printer. Bound with other printers' contributions.

19. *Laudes creaturarum*, by Saint Francis of Assisi.
1969.

20. *Rules for the guidance of the librarian, as set down by Guidobaldo da Montefeltro, Duke of Urbino, 1472-1508*.
1970.

21. *Scoggin: being sonnet L from Caelica . . .*, by Fulke Greville, Lord Brooke.
1970.

22. *Knoxville, summer 1915*, by James Agee.
1970.
Reference: PPB 1971.

23. *Digressions*, by Jan Schreiber.
July 1970. 27 pp. 21.5 x 11.5 cm. One of 90 copies,
printed in black and cobalt. Sewn into blue and gold
marbled paper covers.
Reference: PPB 1970.

Restricting the colour range to tones of black through
blue in ink, paper and binding creates a serious,
almost sombre impression.

24. *[There's been a death in my family . . .]* by W.O.
Mitchell.
1970.
25. *An address from the book-collector to the book-reader*,
by James Beresford.
1971.
26. *An excerpt from Hojoki*, by Kamo no Chomei. Included
in *Wrongfount 7*.
1971. 6 l. (produced by folding). 10 x 10.5 cm.
Black ink, rules and illustrations in red. Enclosed
in brown kraft envelope with contributions from
other printers.
27. *Reader, lover of books*, by William Blake.
Oct. 1971. Broadside, 30 x 20 cm. Printed on gold
stock in black, maroon and blue.

The alphabet is used as a visual device to illustrate
the poem.

28. *Character and symbol*, by Victor Hugo. Translated by
Jean Wilson.
Oct. 1972. 31 l. 10.5 x 10.5 cm. No. 45 of 100
copies, printed in black and various colours. Enclosed
loose in a buff paper portfolio.
Reference: PPB 1972.

Choose your favourite letter! L, P and Z are excep-
tionally expressive.

29. *Seer*, poems by Richard Outram. With six charcoal
drawings by Barbara Howard reproduced by offset
lithography.
Apr. 1973. 33 pp. 22 x 13.5 cm. No. 98 of 100
copies, printed in black and yellow. Red-purple
French marbled paper wrappers, enclosed in a rust
paper slip-case.
Reference: PPB 1973.

As Hubert de Santana comments, "It is a delight to see and handle a book so lovingly produced, which does full justice to . . . poems"*

30. *Railway*, by Richard Outram.
May 1973. Broadside, 22 x 37.5 cm. Italic type, black ink on blue paper. One of 50 copies.
31. *Laurels for the third muse*, a selection of devices from early keyboard instruments. With an introd. by William Rueter.
1973.
Reference: PPB 1973.
32. *Henry Purcell*, by Gerard Manley Hopkins.
Mar. 1974. 4 l. 11.5 x 15.5 cm. No. 64 of 70 copies, printed in black. Sewn into gray covers.
Reference: PPB 1974.

Greens and turquoises are ingeniously combined to produce delicate shadings in the ornaments on the cover and title-page.

33. *Prayers in a field*, ten poems by Douglas Lochhead. Five drawings by Paulette Dennis.
July 1974. 24 pp. 15.5 x 10 cm. Numbers 32 and 73 of 125 copies, printed in brown (illustrations in different colours). Wrappers of pale brown Swedish Ingres Tumba paper, printed in brown on front and spine.
Reference. PPB 1974.

Earth tones reflect the subject matter.

34. *Buchstabenfreude; the delight of letters*, a collection of quotations from the works of Rudolf Koch. Jointly produced with The Private Press and Typefoundry of Paul Hayden Duensing.
Jan. 1976. 36 l. 15.5 x 25 cm. Set in types designed by Koch and his contemporaries on a variety of papers using several colours of ink. 150 numbered copies.
Copy 1. No. 18 of 20 copies, signed by the printers, and enclosed in a blue Fabriano paper portfolio. In slip-case covered in purple-blue and gold French marbled paper.

*Hubert de Santana, "Monarch in Mufti", *Books in Canada*, 5 (Sept. 1976), 8.

Copy 2: No. 28 of 130 copies, enclosed in a rust-coloured portfolio. In black cloth-covered slip-case. Reference: PPB 1976.

This is the first known joint imprint between a Canadian and an American private press. A listing at the end identifies which printer produced the individual leaves. The even-numbered copies were issued by The Aliquando and the odd-numbered copies by Duensing.

35. *The shadow of the year*, poems by Florence Wyle. Wood engravings by Rosemary Kilbourn. Mar. 1976. 27 pp. 24 x 16 cm. 125 numbered copies, printed in red and black (frontispiece in yellow). Copy 1: No. 4 of 15 copies, signed by the artist, and containing a suite of 4 hand-burnished engravings in a gold folder. Quarter-bound in cream linen with olive green paper boards; enclosed in a rust slip-case with brown linen edges. Copy 2: No. 47 of 100 copies, quarter-bound in brown linen with brown and white Sudare paper boards. References: Kritzwiser I; L. of B. 1976, p. 28; PPB 1976.

Fine detail and wide variety in tone characterize the illustrations. One of this Press's most striking books.

36. *An apology for printers*, by Benjamin Franklin. Being an excerpt from *The Pennsylvania Gazette* 3 June 1731 now newly reprinted for the discerning reader. Included in *Wrongfount* 9. Sept. 1976. 11 pp. 19 x 11 cm. 140 copies, printed in black, red, and blue. Sewn into blue mottled paper wrappers with orange end-papers. Cream paper label printed in black and red on front. Enclosed in red (i.e. rose), white and blue paper folder with contributions from other printers. Reference: PPB 1976.
37. *Order touched with delight: some personal observations on the nature of the private press, with an account of The Aliquando Press*, by William Rueter. 1976.
38. *Music divine; ten poems of the 17th and 18th centuries in praise and celebration of music*, compiled by William Rueter. Apr. 1977. 37 pp. 16 x 16 cm. No. 18 of 100 copies (total issue: 125), printed in black, with ornaments and rules in various colours, on Nideggen paper. Bound in green Kozo paper-covered boards with white spine

printed in black and orange.

Ornaments of many designs and in various combinations and shapes enliven the text. Each is printed in three colours, providing examples of exacting registration.

39. *Ode to typography/Oda a la tipografía*, by Pablo Neruda. Translated by Carlos Lozano. Aug. 1977. 24 pp. 15 x 15 cm. No. 56 of 80 copies, of which the first 40 are for the Typocrafters. Printed in black with the original Spanish on the left-hand side of the page and the English on the right-hand side, interspersed with larger letters in gold (title-page in gold, orange and purple). Sewn in orange wrappers printed in red and white on front.
40. *The noble art of cookie gilding/De edele kunst van koekvergulden*, by Hildebrand. Translated by G.J. Terpstra. Lino-cut illustrations by William Rueter. Printer's Christmas greeting on a book marker laid in. Nov. 1977. 12 pp. 18 x 12.5 cm. One of 100 copies, printed in reddish brown (title in red, decorations in orange), sewn into gold wrappers printed in red and orange on front.

The selection of ink colour and choice of illustrations reinforce the gingerbread concept.

References: Francis; Kotin; L. of B. 1976; Rueter; Santana; Tratt.

ALPHABET PRESS

James Reaney, London

James Reaney is well known for his poetry and drama; in addition to his compositional contribution to Canadian letters, he also conceived and edited the influential little magazine *Alphabet*, of which "The first ten issues were handset by the editor who taught himself typesetting for this purpose."* Two books were also published under the Alphabet Press imprint:

1. *The dance of death at London, Ontario*. Jack Chambers, drawings; James Reaney, poems.
1963. 32 pp. 22 x 15 cm. Printed in black. Stapled into white wrappers with cover illustration in black, lettering in purple.
Reference: "At the Galleries."

The drawings, which complement each poem, exhibit an intriguing use of pointillism.

2. *Lozenges; poems in the shape of things*, by Colleen Thibaudeau.
1965.

References: Francis; "Private printing"; Tratt.

*Margaret Atwood, "Eleven years of 'Alphabet'", *Canadian Literature*, No. 49 (Summer 1971), p. 64.

THE ATTIC PRESS

Toronto

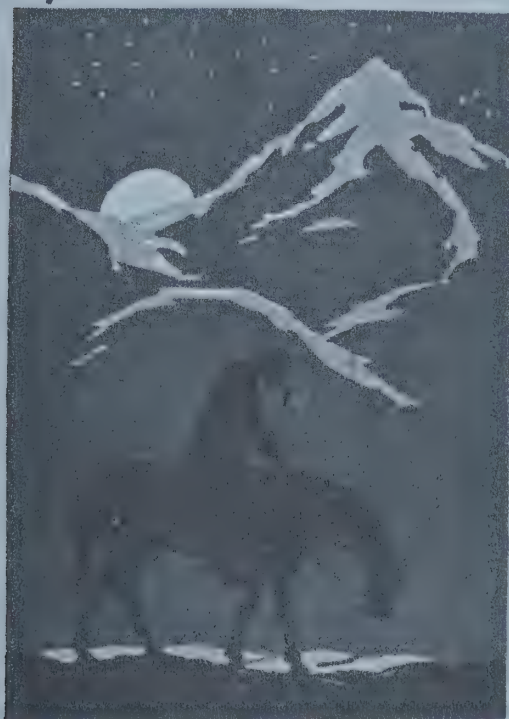
1. *New house memo.*
Date unknown. Mentioned in "Private printing", by Peter Dorn and Ian Montagnes. *Press notes from the University of Toronto Press*, 10, April 1968, p.3.
2. *The Bishop's spoon with other shorter poems*, written by Annie V. Dodds.
1940. 24 pp. 20 x 15 cm. No. 53 of a limited edition of 87 copies, printed in black with brown linoleum engravings by George Dunning. Bound in green buckram.

The whimsical illustrations are the most attractive aspect of this early example of hand printing by a Canadian private press. The printers were Roy Munro, S. Dodds, K. Dodds and George Dunning.

Reference: "Private printing".

BURNABY

by Louis Blake Duff



WELLAND, CANADA
TRIBUNE - TELEGRAPH PRESS
MCMXXVI

This volume by Duff's Baskerville Press (2) is one of the earliest examples of Canadian fine printing in Special Collections.



Two bindings of dyed linen from Brandstead Press:
Mingling uneasy (22) and *Notes from stone voices* (25).

THE BASEMENT CAGE PRESS

Queen's University, Kingston K7L 5C4

The two major publications listed below were bibliographical projects by English classes.

1. *The welder's arc*, poems by Stuart MacKinnon.
1969 [31] pp. 23 x 15.5 cm. No. 4 of 50 copies,
signed by the author. Printed in black, for Quarry
Press. Bound in red cloth-covered boards printed in
gold on the spine. Reprinted in a paper-covered
edition without the colophon.
2. *Cutty sark*, poems by Len Gasparini.
1970 [28] pp. 23 x 15.5 cm. Printed for Quarry
Press in black by photo-offset from copy printed at
The Basement Cage Press. Bound in gray paper covers
printed in black on the front.
3. *A cooke*, from Earle's *Micro-cosmographie*.
1976. Designed and printed by W. Craig Ferguson as
an Alcuin Society Keepsake.

BASILIKE

Paul James Davies, Box 303, Station A, Toronto M5W 1C2

Paul James Davies is the sole proprietor of Basilike, a press carrying as its name a Greek word for royalty. The impression gained from the information in most of the books is that he functions primarily as a publisher, but in actuality he is responsible for much of the design, typesetting and binding of books issued under the Basilike imprint. The printing, however, is done by others; distribution is performed by Davies under another name which also carries connotations of royalty in its reference to an Arabian monarch, Vathek Books.

Basilike books tend to be designed with text starting fairly high on the page. Earlier publications made extensive use of marbled papers for covers, while more recent bindings are generally plain wrappers. In terms of content, Basilike concentrates on international literary works.

1. *And death shall have no dominion*, by Dylan Thomas.
Undated. Broadside, 34.5 x 15 cm. Printed in black on gray paper.
2. *The reader at night and other poems*, by John Lehmann.
Summer, 1974. Designed, handset and printed at the Dreadnaught Press.
For description, see Dreadnaught Press listing.
3. *J.-K. Huysmans*, by Roger Marx.
Fall, 1974. Printed by Dreadnaught Press.
For description, see Dreadnaught Press listing.
4. *A personal note*, by Lascelles Abercrombie.
1975/76. 11 pp. 23.5 x 15.5 cm. Title and typesetting by Paul James Davies; printed at Graphic 48.
One of 125 copies, printed in black with title-page in red. Bound by Davies in black, white and gray marbled paper covers.

The title-page, with white lettering set into a solid red block and enclosed by a white-on-red border, provides a note of colour in a book which otherwise stresses the black-gray-white tonal range.

5. *The anatomy of my father's corpse*, by Jeff Nuttall.
1975 [16] pp. 20 x 13.5 cm. Printed at Graphic 48.
One of 675 copies designed, typeset and bound by Paul James Davies. Printed in black; bound in black paper covers with white printed label on front.

In a letter to this author dated December 6, 1977, Mr. Davies says, "'Anatomy' I felt was remarkable reading, and decided to go for a larger market with a less expensive product"

6. *Faces and places*, by Jack Lindsay, with drawings by Norman Lindsay.
Feb. 1975. Designed and composed at the Dreadnaught Press; printed at The Coach House Press.
For description, see Dreadnaught Press listing.
7. *The house party*, by Jeff Nuttall.
Winter 1975/76 [viii, 110] pp. 24 x 16 cm. Printed at The Coach House Press. Numbers 10 and 24 of an edition of 215 copies, signed by the author. Errata slip tipped in after p. [110]. Printed in black with numerous illustrations. Bound by Davies in green paper wrappers.

The colophon lists Trashtype as the designer and compositor, of which Davies, in the letter mentioned in the description of item 5, says, "'Trashtype' is a non-entity for which I take responsibility."

8. *A tower in Italy*, by Lascelles Abercrombie.
Mar. 1976. 175 copies printed at the Bird & Bull Press, Philadelphia.

BASKERVILLE PRESS

Louis Blake Duff, Welland

Louis Blake Duff (1878-1959) was an historian, bibliophile and businessman. He combined his interest in books and history by having several titles privately printed. "Tribune-Telegraph Quarto" was the original designation for his private publications, but this was dropped after he sold his newspaper, the Welland *Telegraph*. He then instituted the Baskerville Press imprint. While commissioning their printing by a commercial firm, Duff brought to his Baskerville/Tribune-Telegraph books an appreciation of aesthetic design principles worthy of the private presses.

1. *Muddiman, the first editor*, by Louis Blake Duff.
(Tribune-Telegraph quarto, 3)
1925.
2. *Burnaby*, by Louis Blake Duff. (Tribune-Telegraph
quarto, 4)
1926 [42] pp. 21.5 x 14 cm. No. 184 of 200 copies,
printed in black (initial letter in red; illustration
in gray, black and blue). Bound in cream paper-
covered boards printed in red on the front and spine.
Author's signed presentation copy to Justice Riddell.

Although printed by The Tribune-Telegraph Press, the design and format of *Burnaby* demonstrate a concern for the principles of fine printing.

3. *Crowland*, by Louis Blake Duff. (Baskerville Press
quarto, 5)
1928.
4. *Jane Susan Duff, her book*, by Louis Blake Duff.
(Baskerville Press quarto, 6)
1940.

References: "Private printing"; Smith.

BLUE R PRESS

Bob and Frances Rosewarne, Ottawa

According to information in *The blur inbetween*, the operator of the Blue R Press, R.V. (Bob) Rosewarne "lives in Ottawa, Ontario. He has had several exhibitions of graphics in Ottawa and Montreal For several years he has devoted his time to the problems of hand printing and the production of street literature." He "produced broadsheets and chapbooks of poetry, often illustrated by himself, until fire destroyed his shop."* Fading blue paint on the printing press used, a Taylor-Washington, was responsible for the choice of name.

1. *Wind in a rocky country*, by Alden A. Nowlan. With five coloured lino cuts by R.V. Rosewarne. 1961. 28 pp. 23.5 x 16.5 cm. One of 300 copies, printed in black (the illustrations in black and two colours) on a Washington hand-press. Sewn into Mayflower Cover paper wrappers. Published in 1961 (not 1960 as stated in imprint) by Emblem Books. Reference: PPB 1962.

Intense multi-coloured illustrations enliven the pages.

2. *The blur inbetween*, by Alfred W. Purdy. With eight coloured lino cuts by R.V. Rosewarne. [1963?] 28 pp. 15.5 x 25 cm. Two of 300 copies, printed in gray (the illustrations in three or four colours). Kilmory Ivory paper wrappers. Published by Emblem Books. On one copy, title-page date (1962) has been corrected to 1963 in an unknown hand.

Interesting use is made of horizontal format in combining poems and illustrations.

3. *Street encounter*, by H. Howith. Included in *Wrong-fount 2*. [1963]

References: Kotin; "Private printing".

*Peter Dorn and Ian Montagnes, "Private Printing", *Press Notes*, 10 (Apr. 1968), 3.

BRANDSTEAD PRESS

G. Brender à Brandis, Carlisle LOR 1H0

Located at Carlisle, Ontario, not far from Toronto, the Brandstead Press published its first book in 1969. Since then, the standard of its book production has steadily improved. Kennerley and della Robbia typefaces are deliberately mixed to emulate old printing. Prior to 1974, Oxford book paper was used; with *Mingling uneasy* in 1974, hand-made J. Barcham Green papers were adopted, with a concomitant improvement in overall book quality. A trip to do research on hand paper-making undertaken by the proprietor, G. Brender à Brandis in the summer of 1977, may result in interesting innovations in the future.

The illustrations are the outstanding feature of Brandstead Press books. Executed by G. Brender à Brandis himself, they are either exquisitely detailed wood engravings or unusually precise linoleum cuts. The wood engravings are cut on the end grain of Turkish box wood which allows fine work and withstands many impressions. Inks are selected for their appropriateness to the paper; when white stock is used, the ink is browned to reduce the contrast.

The Press's dedication to hand crafts extends to its bookbinding materials--most are woven from flax and sewing is by hand with hand-spun thread coated with beeswax. William Rueter notes that "The proprietor has no fear about taking chances and pushing his binding experiments to the limit."* The content of the publications, too, is all original work rather than reprints of old standards. Printing presses used include an Albion hand-press and a Chandler and Price platen.

The order of some of the items is from Kotin.

1. *All the truth of life . . .*, by Joseph Conrad.
Undated. Broadside, 17 x 22.5 cm. Ornamental initial and text printed in black on cream-coloured paper.
2. *All through this day*
Undated. Broadside, 15 x 15 cm. Ornamental initial and text printed in black on cream-coloured paper.
3. *Arise, shine*
Undated. Folder, 21.5 x 28 cm. folded twice to 21.5 x 9.5 cm. Illustration by G. Brender à Brandis and text printed in black on cream-coloured paper.

*William Rueter, "The Canadian Private Printer as Binder", *Amphora*, 31 (1978), 6.

4. *Tree*, by R.D. MacKenzie.
Undated. Broadside, 21 x 24 cm. No. 3 of 30 copies, signed by the author and the typographer (G. Brender à Brandis). Illustration and poem printed in black and gray.
5. *We have been obsessed . . .*, by Paul Goodman.
Undated. Broadside, 28.5 x 11 cm. Ornamental initial and text printed in black.
6. *Winter's artist's hand . . .*, by R.D. MacKenzie.
Undated. Broadside, 18 x 26.5 cm. No. 3 of 30 copies, signed by the author and the typographer (G. Brender à Brandis). Illustration and poem printed in black.
7. *Four views of Dakota Mill*, by G. Brender à Brandis.
1968.
8. *Seasons turning*, by Marianne Brandis.
1969.
9. *Modicum*.
1969- 21.5 x 9.5 cm. Library has v.1, 3-6.

A periodical, "published occasionally", including poetry, short prose pieces, block prints and information about Brandstead publications. Early issues consisted of one sheet folded to yield six "pages"; later issues are stapled into wrappers of heavier stock.
10. *Dark flowers*, seven wood-cut engravings, by G. Brender à Brandis.
1970.
11. *A miscellany of prints & poems*, by Marianne Brandis, Althea I. Tyndale and Lionel F. Willis. Prints by G. Brender à Brandis.
1970 [74] pp. 25 x 18 cm. No. 152 of 158 copies, printed in a variety of colours. Bound in gray cloth with the front cover illustration framed above and below by the words "prints" and "poems"; printed in greenish-brown.

The ink colours chosen for most of the illustrations are very appropriate; only the blue is jarring in its intensity.

12. *Moon & tree*, a suite of five colour linocuts, by G. Brender à Brandis.
1970.
13. *Houses near Clappison's*, a suite of four lino-cuts by G. Brender à Brandis.
1971. 5 l. 23 x 27 cm. One of a limited edition of 60 copies. Title-leaf printed in black; illustrations in dark brown. Enclosed in a green paper folder.

The introduction notes: "The houses are not chosen for their historical significance, but for their character or geometric beauty. Certain alterations have been made to emphasize these attracting features."

14. *Pekoo, the cat who talks. Pikou, le chat qui parle*, by Madzy Brender à Brandis. Illus. by G. Brender à Brandis.
1971 [29] pp. 25 x 17 cm. No. 242 of a limited edition of 250 copies, printed in black. Bound in rose paper-covered boards with title and illustration printed on the front cover.

A delightful story with English and French on facing pages, each page containing a different illustration. The lines and attitudes of the cat have been lovingly captured in the lino-cut illustrations.

15. *Zodiac birthday calendar*; 12 lino-cuts by G. Brender à Brandis.
1971. 12 l. 26.5 x 19 cm. Printed in reddish-brown and issued in a brown kraft envelope printed with publishing information.

The symbols of the zodiac are accompanied by space in which to write birthday dates and names--it is an "eternal" calendar since it doesn't outline a particular year. The symbol for Leo is particularly appealing.

16. *A ballad*. Lyrics by R.D. MacKenzie. Music & engravings by G. Brender à Brandis.
1972. Broadside, 37 x 26 cm. No. 7 of 30 copies, signed by the lyricist and composer. Printed in black.
17. *Birdwing your way . . .*, poem by R.D. MacKenzie. Wood engravings by G. Brender à Brandis.
1972. Broadside, 34 x 23 cm. No. 5 of 30 copies, signed by the poet and engraver. Printed in black.

18. *A sense of dust*, by Marianne Brandis. With wood-
engravings by G. Brender à Brandis.
1972 [51] pp. 16.5 x 13 cm. No. 87 of 300 copies,
printed in black. Bound by hand in brown paper-
covered boards by Ina Vrugtman.

While the illustrations are attractive in themselves,
the blank pages preceding them break the flow of text
and illustration.

19. *Artifacts*, by G. Brender à Brandis.
1972.
20. *Some times of night the world seems far away . . .*,
poem by R.D. MacKenzie.
1972. Broadside, 20 x 20 cm. No. 5 of 30 copies,
signed by the poet and typographer (G. Brender à
Brandis). Ornamental initial, borders and poem printed
in black.
21. *Flower prints*, [nine] wood engravings, by G. Brender
à Brandis.
1974.
22. *Mingling uneasy*, selected poems by Margaret Lang with
wood engravings by G. Brender à Brandis.
1974 (c. 1973) [46] pp. 27 x 20.5 cm. No. 50 of 60
copies, printed in dark brown (some illustrations in
black). Bound in blue-gray, gold and beige linen
hand-spun and dyed by the illustrator (one of about
16 thus--see Rueter).

A definite advance in the Press's overall book
design--undoubtedly the most satisfying of their books
up to this time. In discussing the combination of
poetry and engravings, the introduction says, "Each
work stands on its own but each gains a little from
the juxtaposition with its neighbours", a statement
which proves to be correct.

23. *The little song*, by R.D. MacKenzie. With wood
engravings by G. Brender à Brandis.
1975 [45] pp. 16.5 x 13 cm. No. 98 of 100 copies.
Printed in dark brown. Hand-bound in gray cloth with
a tree imprinted on the front cover. Issued in a
brown box.

The intermingling of the engravings with the text is
particularly skillful in this example.

24. *This book* has been printed with old wooden type & border and ornaments at the Brandstead Press in a limited edition of 52 copies, this is no. 26. The paper is Basingwerk parchment. Typeset, printed, & bound by Brender à Brandis. All Rights reserved. Anno Domini 1976.
1976 [21] pp. 26 x 16 cm.

Above is the entire text of *This book*, which must have been pure fun to complete. Inks are black and reddish-brown; the book is bound in brown Fabriano paper-covered boards printed in white and was issued in a slip-case. Intended as a proof book, it resulted from the acquisition of a collection of wooden type by the Press.

25. *Notes from stone voices*, poems by R.J. Tremain. Wood engravings by G. Brender à Brandis.
1976 [35] pp. 21.5 x 14 cm. No. 9 of 120 copies. Printed in black. Hand-bound by the author in reddish-brown linen tie-dyed by Norma Waters. Issued in a brown box.

Beautiful muted effects have been achieved in the dyeing of the linen covers.

26. *April snowstorm*, by Madzy Brender à Brandis. Wood engravings by G. Brender à Brandis.
1977 [19] l. 14.5 x 11 cm. No. 24 of 60 copies, printed in black. Hand-bound in gray Russian linen with a cream label printed in black on the front cover. Issued in a brown box.

Although intended as a children's book, the illustrations of farm animals delight adults too. Pekoo the cat makes a return appearance.

27. *Larkspur and lad's love*, edited by Clare MacCulloch. Lino-cuts by G. Brender à Brandis.
1977 [xi, 51] pp. 27.5 x 21 cm. No. 37 of 150 copies. Text printed in black; illustrations in brown. Hand-bound in black, brown and gold Indonesian batik with a white paper label printed in brown on the front cover. Issued in a brown box.

The lino-cut illustrations provide a lighter, more open feeling than the wood-cuts frequently used by the illustrator.

28. *The silent sleep*. Words by Richard Doiron; music by G. Brender à Brandis.
1977 [4] pp. 33 x 22.5 cm. Printed for distribution to members of the Alcuin Society in black and brown on pale green paper. Unbound.

References: Kotin; Rueter.

CAPE AND COMPANY

Toronto

Although a commercial printer, John Cape's interest in fine printing is evident from a number of commissioned works which he produced. Typographer Carl Dair was a design consultant for the company.

1. *Tales from the Talmud*. Translated into English by David E. Newman and illustrated by Aba Bayefsky. 1963.
2. *First proof of Cartier roman & italic*. The first Canadian type for text composition, designed by Carl Dair to mark the centenary of Canadian Confederation. 1966.
3. *Ode to Their Excellencies Governor-General Michener & his lady*. Presented by Mr. and Mrs. Hugh Morrison. 1967. Broadside, 34.5 x 20 cm. One of 12 copies, designed by Carl Dair and printed in red and black in Cartier type. Signed by Hugh Whitney Morrison.
4. *Who's who in Ontario art: Carl Dair*. Included in *Wrongfount* 6. Mar. 1968 [8] pp. 25.5 x 16.5 cm. insert in bound volume 31.5 x 23.5 cm. Printed in black on beige paper. Bound in orange cloth-covered boards with contributions from other printers.

ODE

TO THEIR EXCELLENCIES
GOVERNOR-GENERAL MICHENER & HIS LADY

*On the occasion of the ceremony in the Senate Chamber
17th April 1967*

Due ceremony
Is ceremony due
Such a worthy couple

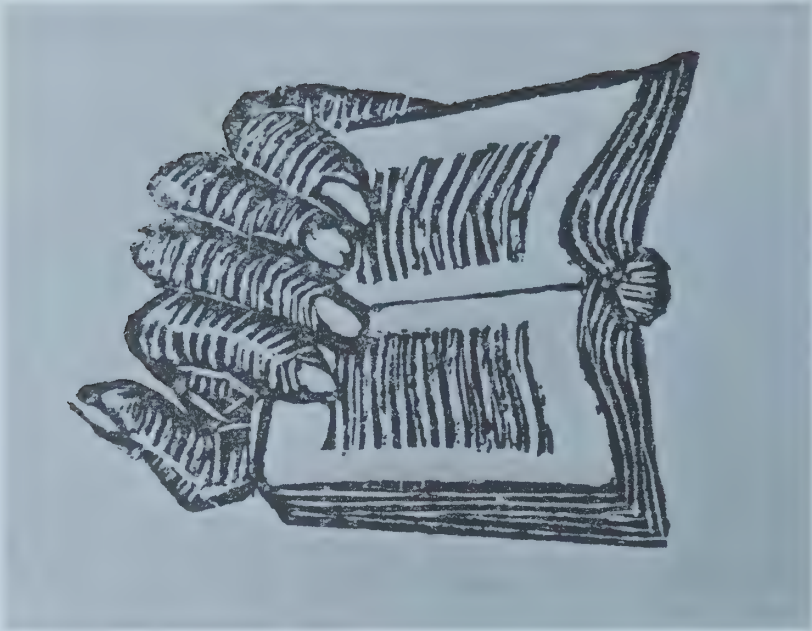
Our reward
To count the prize:
Dear-valued friendship

Now all who know
This Canada as home
Share
Your double worth:
A nation's prize

Presented by MR. & MRS. HUGH MORRISON

*Set in Carter which was designed by Carl Danks for Canada's Centenary.
Made by Cape & Company Limited, Toronto.*

Broadside by Cape and Company: 3.



Printers' devices: Basilike, Gauntlet, Village.

COMMONPLACE PRESS

Nelson Adams, Box 597, Stn. P, Toronto M5S 2T1

1. *The Odyssey: a modern sequel*, 2.1-464, by Nikos Kazantzakis.
1971.
2. *Sonnets*, by William Shakespeare.
[1975?] 12 l. 19 x 14 cm. Printed in red and black.
Each leaf laid in a white cardboard folder and inserted
in a brown kraft envelope printed in black on the front.
Commonplace Press imprint not included.
3. *XII psalms, printed in memory of Peter E. Sheehan*.
1976.

Reference: Kotin.

DREADNAUGHT

24 Sussex Ave., Toronto M5S 2J5

Dreadnaught was established in 1973 with impetus from Robert MacDonald, who has worked with Allan Fleming and William Rueter. Four other individuals complete the Dreadnaught staff: Ross MacDonald, Elizabeth Abraham, Deborah Barnett and Glenn Goluska. It is unusual among fine-printing Canadian private presses in being a full-time operation, therefore falling into John Ryder's "publishing private press" category.

Dreadnaught's fine works are hand-set from a large choice of fonts and printed on a letterpress. Binding in paper wrappers is done by hand within the group; Their enthusiasm has resulted in a large body of work being issued in a short time (witness, for example, the ambitious *52 pickup* project).

Dreadnaught has also typeset books for other publishers on their monotype equipment; this commercial aspect of their work is not listed.

1. *Autumn*, by Rainer Maria Rilke. Translated by Burton Raffel.
Undated. Broadside, 16 x 10.5 cm. Printed in black and brown on orange paper.
2. *Consciousness . . .*, by Colin Wilson.
Undated. Broadside, 16 x 11 cm. Printed in black on maroon paper.
3. *Hail & farewell*, by Johann Wolfgang von Goethe. Translation by Karsten Kossmann of *Willkommen und Abschied*.
Undated. Broadside, 25 x 16.5 cm. Printed in blue and brown (title in maroon and green).
4. *An introduction to meditation*, by Namgyal Rinpoche. Transcribed by Stuart Hertzog.
Date unknown. Listed in publisher's announcement.
5. *The rise and fall of nature*, by Marshall McLuhan.
Undated. Single sheet folded to 25 x 16.5 cm.
Printed in black, maroon and green.
6. *The world is too much with us*, by William Wordsworth.
Undated. Broadside, 21.5 x 16 cm. Printed in blue and black on blue paper.
7. *The brief case of a fat man*, by John Sandman. Drawings by Bob Snider.
1974 [32] pp. 25.5 x 19 cm. One of 250 copies, printed in black and brown. Sewn into brown paper covers printed in black and brown.

8. *The reader at night and other poems*, by John Lehmann. Apr. 1974 [37] pp. 25 x 17.5 cm. No. 227 of 250 copies issued by Basilike in summer 1974. Signed by the author. Printed in black with red running heads; decorations and title-page also in yellow and rust. Quarter-bound by Paul James Davies and Seamas McClafferty in Irish linen with red French marbled boards.

The brown-toned text paper harmonizes with the ink colours.

9. *J.-K. Huysmans*, un essai de Roger Marx, écrit un an après le décernement du Prix Légion d'honneur à Huysmans, ici fidelement transcrit d'après la version française originale du manuscrit de l'auteur dans la collection Basilike. Sept. 1974 [8] pp. 25 x 17 cm. One of 215 copies, printed in black on blue paper for Basilike. Bound by Paul James Davies in dark blue paper covers with paler blue label printed in black on front cover.
10. *Faces and places*, by Jack Lindsay, with drawings by Norman Lindsay. Sept. 1974 [72] pp. 22 x 13 cm. One of 350 copies, designed and composed at the Dreadnaught Press. Printed in black at The Coach House Press and issued by Basilike in Feb. 1975. Quarter-bound in brown cloth and gold marbled boards with a white paper label printed in black on the spine.

The line drawings by the author's father were actually done for earlier poems by Lindsay, but add a whimsical note to this collection.

11. *152 proverbes mis au gout du jour*, by Paul Eluard and Benjamin Peret, with an English translation by John Robert Colombo and Irene Currie. 1975. Listed in "Reviving the art of printing" by Greg Gatenby, *Quill & quire*, 40 (Nov. 1976), 18.
12. *Journal entries*, by Judith Fitzgerald. 1975. Listed in Gatenby (see above).
13. *On spiritual discipline*, by Herbert Guenther. June 1975 [24] pp. 16 x 11.5 cm. One of 250 copies, printed in black and maroon. Bound in orange wrappers printed in black and maroon on front cover.

14. *Which side of the window*, by Norman Poole.
Oct. 1975 [21] pp. 19 x 11.5 cm. One of 100 copies,
printed in black (title in maroon). Bound in red
wrappers, blind-stamped and printed in black on the
front cover.

15. *How they brought the good news from fair to middling*,
by Bob Snider.
Dec. 1975 [16] pp. 15.5 x 16.5 cm. One of 150
copies, printed in black; title and illustrations in
brown. Bound in beige paper wrappers printed in
black and brown.

16. *52 pickup*, edited by Greg Gatenby.
1976. 52 variously-sized broadsides plus a colophon,
an afterword and specification sheet all folded to
16.5 x 12.5 cm. No. 12 of 100 sets, signed by the
editor. Poems by various authors printed in a variety
of colours. Issued in a blue paper box laminated
with a picture of a blue pickup truck on a white back-
ground, printed in maroon.
U. of A. also holds 26 of the broadsides as they were
originally issued, in editions varying from 120 to
2000 copies.

The cover design of the box, hand-made by Andrew James Smith from blue jean fibres, is an intriguing combination of picture and numbers to form words in the viewer's mind.

17. *Kojivo*, by Bruce Wilson.
Mar. 1976 [20] pp. 23.5 x 12.5 cm. One of 100
copies, printed in black. Bound in beige paper wrap-
pers printed in brown and black on front cover; in
brown on back cover.

18. *Lies*, by Sarah McCoy. With drawings by Martin Vaughn-
James.
June 1976 [30] pp. 20 x 12.5 cm. One of 500 copies,
printed in black. Bound in beige paper wrappers
printed in black on the front cover.

The Peignot type results in a calligraphic appearance.

52 Pickup 76

Specification Sheet: typefaces, papers, and special production materials used

- 1 American Type Founders AMERICANA on Domtar MAYFAIR cover. *Drawing by RUDY MCOTOOTS printed from a zinc engraving.*
- 2 Stempel (Germany) Type Foundry OPTIMA bold on Strathmore GRANDEE text. *Drawing from 16th century Italian playing card printed from a zinc engraving.*
- 3 Bauer Alphabets (Germany) ELIZABETH on Champion CARNIVAL kraft.
- 4 Paul Hayden Duensing Private Type Foundry (USA) JESSEN on Domtar DELUXE BOOK text. *Drawings by DAVID MAJOR printed from zinc engravings.*
- 5 Olive (France) Type Foundry VENDOME on Beckett BECKETT text. *Linocuts by RUDY MCOTOOTS.*
- 6 ATF CENTURY NOVA and CRAW MODERN italics on National SAFETY PAPER.
- 7 Berthold (Germany) CITY light and medium on Strathmore STRATHMORE text.
- 8 Berling (Sweden) CAROLUS and Monotype ITALIAN OLD STYLE on Beckett BECKETT text. *Linotype strip border designed by W.A. Dwiggins.*
- 9 ATF CENTURY OLD STYLE bold and CRAW CLARENDON bold condensed on Strathmore GRANDEE text.
- 10 Stephenson Blake (England) LATIN WIDE and Monotype JANSON on Domtar MAYFAIR cover.
- 11 Stephenson Blake EGYPTIAN EXPANDED and Monotype CENTURY EXPANDED on Weyerhaeuser KILMORY text.
- 12 Monotype CRAW CLARENDON extended and JOANNA on Hopper SONATA kidskin. *Drawing by DAVID MAJOR printed from a zinc engraving.*
- 13 Monotype JEFFERSON GOTHIC and NEWS GOTHIC CONDENSED on Domtar PLAINFIELD offset.
- 14 Bauer HORIZON on Domtar CARLYLE JAPAN plate finish. *Collage by LUDWIG ZELLER printed from a copper engraving.*
- 15 Weber (Germany) TRUMP GRAVURE and Monotype OCTAVIAN on Strathmore CHROMA cover.
- 16 Bauer FOLIO extrabold and Monotype HELVETICA on Weyerhaeuser TORINO text.
- 17 Berthold POST MEDIEVAL on MANILLA. *Line drawing by DAVID MAJOR printed from a dycril engraving.*
- 18 Monotype CASTELLAR and VAN DIJCK on Champion CARNIVAL kraft.
- 19 Monotype GOUDY TEXT and CASLON bold condensed on Strathmore IMPRESS. *Drawing by RUDY MCOTOOTS printed from a dycril engraving.*
- 20 ATF CRAW MODERN on CONSTRUCTION paper. *ATF calendar ornaments.*
- 21 ATF CENTURY SCHOOLBOOK on Domtar MAYFAIR cover. *Tire print by GILES ASHTON from a dycril engraving.*
- 22 Monotype POSTER GOTHIC and PLANTIN on Strathmore BEAU BRILLIANT text.
- 23 Monotype HADRIANO and GOUDY OLD STYLE medium on Curtis TWEEDWEAVE text.
- 24 Berthold POST ROMAN on Champion CARNIVAL kraft. *Drawing by JOE ROSENBLATT from a magnesium engraving.*
- 25 Monotype GOUDY HEAVYFACE CONDENSED on BRISTOL.
- 26 Phoenix (Arizona USA) THUNDERBIRD, Monotype STYMIE extrabold, Stephenson Blake LATIN WIDE, Stempel SAPHIR, ATF NUBIAN, Olive VENDOME, Monotype GOUDY OPEN, ATF AMERICANA, Monotype FORUM, Klingspor (Germany) NEULAND, Monotype GOUDY HEAVYFACE, Bauer FOLIO extrabold, Berthold CITY, ATF CRAW CLARENDON bold condensed, Stempel TRAJANUS, Stephenson Blake GROTESQUE no.8, ATF DE VINNE outline, Monotype JEFFERSON GOTHIC, ATF BASKERVILLE, Weber DELPHIN I, Monotype SPECTRUM, Deberny & Peignot MERIDIAN, Berthold SOLEMNIS, Stempel OPTIMA bold, ATF PIRANESI italic, Deberny and Peignot PEIGNOT, Monotype UNIVERS, Stephen Shanks (England) ANTIQUE no.5 on TRACING paper. *Linocut capital by DEBORAH BARNETT.*
- 27 Stephenson Blake CLEARFACE heavy and ATF CENTURY OLD STYLE on Strathmore CHROMA text. *Drawing by SUZANNE MOGENSEN printed from a zinc engraving.*
- 28 Bauer WEISS INITIALS no.1 and Nebiolo (Italy) TORINO on Hopper OPAQUE.
- 29 Miller & Richard (Scotland) ANTIQUE and Phoenix (USA) MARBLEHEART on Domtar DONVALE cover.
- 30 ATF BULMER on Domtar DONVALE cover. *Engraving by Andreas Vesalius (1489) from a zinc engraving.*
- 31 Stephenson Blake TIMES GOTHIC and ATF ZODIAC ornaments on Domtar MAYFAIR cover. *(The title of this poem is IF.)*
- 32 Monotype GOUDY OPEN and COCHIN on Warrens PATINA. *(Composed on the Monotype machine and hand corrected and kerned.)*
- 33 Monotype OPEN GOTHIC and JOANNA italic on Process Materials MULTICOLOR.
- 34 Monotype GOUDY LIGHT on CARNIVAL kraft. *(Composed on the Monotype machine and hand corrected and kerned.)*
- 35 ATF DELLA ROBBIA and CUSHING ANTIQUE on Strathmore text.
- 36 Olive VENDOME italic on Domtar DONVALE cover.
- 37 Monotype ITALIAN OLD STYLE wide on Domtar DONVALE cover.
- 38 Phoenix THUNDERBIRD and ATF AMERICANA on Domtar DONVALE cover.
- 39 Stephenson Blake CLEARFACE on Curtis RAG.
- 40 Berthold POST ROMAN on Strathmore CHROMA text.
- 41 Monotype GILL SANS on Domtar DONVALE cover.
- 42 Stempel OPTIMA on Domtar DONVALE cover.
- 43 ATF BASKERVILLE and Monotype VAN DIJCK italic on BECKETT text.
- 44 ATF NEWS GOTHIC and Monotype LIGHTLINE GOTHIC on Abitibi GEORGIAN matte.
- 45 Monotype GARAMOND bold on Strathmore RHODODENDRON cover.
- 46 Stephenson Blake EGYPTIAN EXPANDED and Monotype CRAW CLARENDON on Strathmore RHODODENDRON cover.
- 47 Berthold DERBY and Monotype BEMBO italic on Strathmore FIESTA text.
- 48 Bauer ELIZABETH on Strathmore RHODODENDRON cover.
- 49 Stephenson Blake GROTESQUE no.8 and Monotype CLOISTER bold on Strathmore TEXT.
- 50 Monotype BASKERVILLE on Domtar PLAINFIELD offset. *Scratchboard drawing by JAMES REANEY from a zinc engraving.*
- 51 Monotype KENNERLEY on Rolland POSTAL offset.
- 52 Caslon (England) CASLON OLD STYLE on paper handmade by ANDREW JAMES SMITH at Ô Handmade Paper, Beaverton Canada.

The title page is ATF ONYX on NIDEGGEN, moldmade in Germany.

The afterword is Monotype JANSON on Rolland ZEPHYR antique.

This specification sheet is Monotype SCOTCH Roman and Amsterdam EGYPTIAN CONDENSED on Domtar PLAINFIELD offset. *(Composed on the Monotype machine and hand corrected and kerned.)*

The colophon is Monotype BEMBO, our first face, on Champion CARNIVAL kraft.

The paper for the box is handmade from blue jeans, with a specially designed laminate, by ANDREW JAMES SMITH.

Acknowledgements

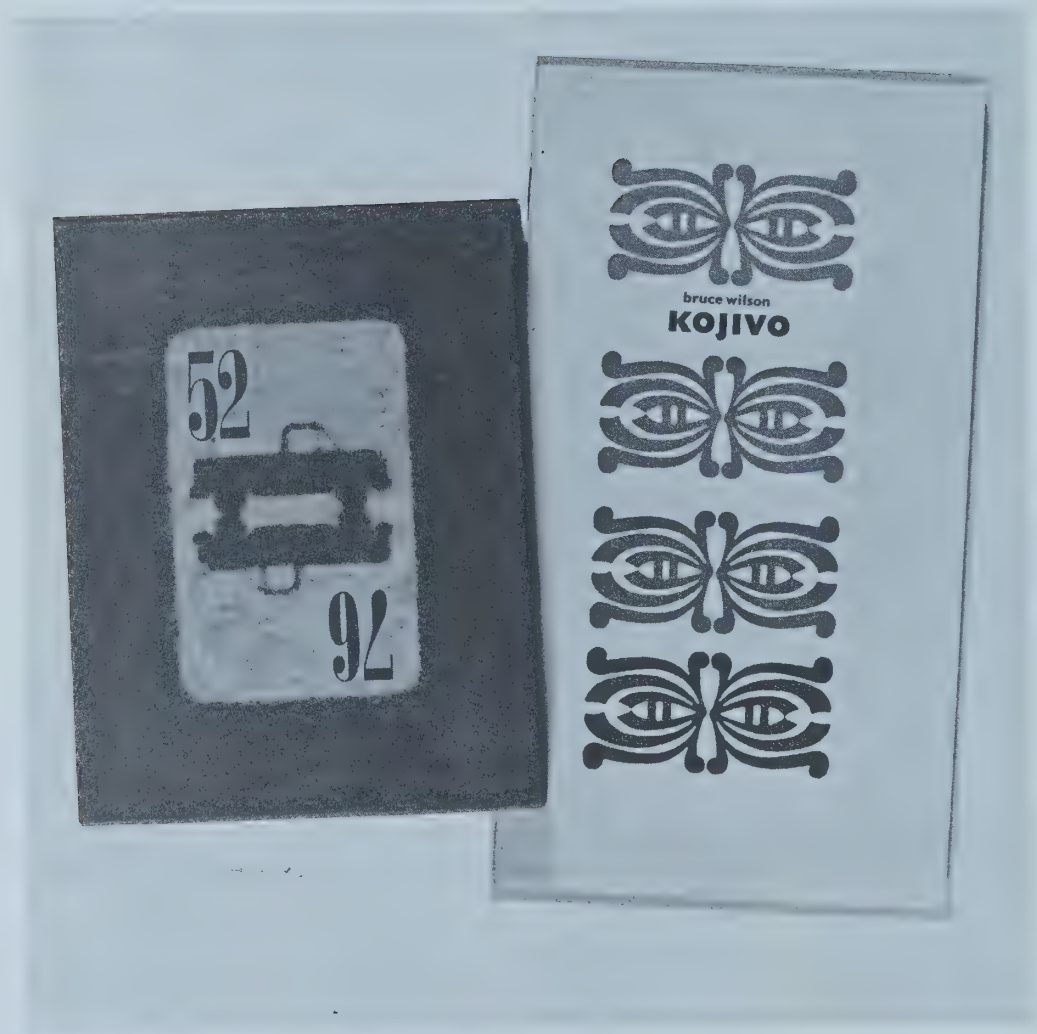
The name was suggested by Victor Coleman in conversation, December 1974.

Greg Gatenby edited from the tenth issue, brought inspiration and constant encouragement.

The Ontario Arts Council gave us a working grant midway through the series.

All those who helped through the year, in body and spirit, especially Trevor, Giles, Ian, Martha, Judith, Bob, Carol, without whom...

These specifications for 52 pickup indicate the large range of materials used for Dreadnaught: 16.



Two works by Dreadnaught:
The blue box for *52 pickup* (16) and cover for 17.

19. *Whale sound*, edited by Greg Gatenby. Film and engravings for the illustrations by Bomac Batten. June 1977. 96 pp. 22 x 27.5 cm. No. 21 of 100 copies, signed by the editor. Printed in black (title-page in black, blue and red). Quarter-bound in beige sailcloth and pink-flecked paper hand-made by the printer. Title in black on beige paper label on spine. Enclosed in a beige sailcloth box lined with the hand-made paper.

The luxurious paper and carefully-selected illustrations enhance this beautifully-produced book.

Reference: Gatenby.

FIDDLEHEAD PRESS

Donn Purdy, Willowdale

1. *View from the 14th floor.* Included in *Wrongfount* 4. [1965]
2. *Plans for the Colonial Advocate*, by William Lyon Mackenzie. Poem no. 10 in *Wrongfount* 5. 1967. Broadside, 23 x 15 cm. Printed in black on red. Enclosed in a purple paper folder with contributions from other printers.
3. *The private press movement*, by Carl Dair. Included in *Wrongfount* 6. 1968 [4] pp. 31 x 23.5 cm. Printed in black. Bound with other printers' contributions.

The most attractive example of the Press's work from among those described here.

4. *Spring song*, by Al Purdy. Apr. 1968 [4] pp. 23 x 15 cm. Numbers 1 and 21 of 50 copies, signed by the author. Printed in black ink with green and gold title. One sheet folded.
5. *The winemaker's beat-etude*, by Al Purdy. Feb. 1968 [4] pp. 21.5 x 15.5 cm. Numbers 8 and 24 of 50 copies, signed by the author. Printed in black; title and colophon in maroon ink. One sheet folded.

Ink colour and impression strength of the title in particular vary between the two copies.

6. *Inter ruption*, by Al Purdy. Apr. 1968 [4] pp. 23 x 15 cm. Numbers 1 and 15 of 50 copies, signed by the author. Printed in black on gold stock. One sheet folded.

GALLERY EDITIONS

Avrom Isaacs, Toronto

While it may seem unusual for an art gallery to be the motivating force behind a series of publications not strictly devoted to art, the Isaacs Gallery, publisher of Gallery Editions, had a history of support for the arts in general prior to its assumption of the publishing role. In illustrating the two poetical works, however, the gallery drew on its acquaintance with artists; for the printing of those works it turned to a commercial printer, John Deyell Limited of Lindsay. Not too surprisingly, the gallery's third publication reverted to its main interest, pure art.

1. *Eyes without a face*, by Kenneth McRobbie. Original etching and cover by Graham Coughtry. (Gallery Editions I)
1960 [64] pp. 22 x 15 cm. Typography by J.A. Guest; printed by John Deyell Limited, Lindsay, Ontario. One of 200 copies of the unsigned soft cover edition, printed in black, bound in white with the title reproduced from holograph in black on the front cover; drawing on back cover.
Reference: Dair, p. 124.
2. *Place of meeting; poems 1958-1960*, by Raymond Souster. Illustrations and original lithographs by Michael Snow. (Gallery Editions II)
[1961?] 67 pp. 23 x 15.5 cm. Printed by John Deyell Limited, Lindsay.
Copy 1 is one of 300 copies of the soft cover edition, with reproductions of the lithographs. Bound in white with the title in black on the front cover and spine; a typographic design incorporating the title runs across both covers.
Copy 2 is no. 71 of 100 copies containing two original lithographs by Michael Snow and signed by the author. Bound in white. Front cover: title in black.

The illustrations are reproduced in gray tones, providing a soft bridge between the blackness of the text and the white of the page.

3. *Sketchbook*; Canadian and European sketches by Tony Urquhart. (Gallery Editions III)
1962. 40 pp. 14 x 19 cm. One of 850 copies, printed in black. Ring-bound with brown boards printed in black on the front cover. Issued in a brown box printed in black on the front.

Unlike previous Gallery Editions which combined text and illustrations, Urquhart's book consists totally of drawings (done originally in fountain pen and ink) except for the one-page introduction.



Two of Barbara Howard's wood engravings for Gauntlet.
From *Locus* (27) and the broadside *Seal dream* (18).



MOTH

The oversized orange and black cover for Gryphon: 1.

GAUNTLET PRESS

Richard Outram and Barbara Howard, Toronto

Richard Outram and his artist wife Barbara Howard have operated the Gauntlet Press in Toronto since 1960. It is a very personal press, having published nothing but his poetry illustrated by her wood engravings. The early years of the Press were devoted to the production of broadsides and cards, more recently, several books of poetry have been issued. Printing on an Adana horizontal platen hand-press with a maximum print area of 8 x 10 inches, the Outrams favour Cochin Open Caps for titles and 14-point Bembo for text. They choose Japanese hand-made paper for printing the text, and coloured Japanese papers for end-sheets. French marbled papers predominate in the bindings.

The combination of the above elements with the Outrams's scrupulous craftsmanship results in publications of extraordinary beauty. Flawless impressions and design yield pure, impeccable pages. The only aspect which sometimes detracts from the overall harmony is the multiplicity of ink colours employed on a single page in text, title, illustrations and imprint.

Contributing enormously to the beauty of Gauntlet Press publications are the wood engravings of Barbara Howard. An Ontario-born artist who has studied in Europe, she executes the illustrations on end-grain box wood. *Locus* and *Creatures* provide the most notable examples of her art in book form, but many of the illustrations on the greeting cards (especially her renderings of lions) are exquisite. She is capable of great precision, as in the illustration of the butterfly in *Locus*, but can also achieve sinuous lines as in the otter in *Creatures*. The kingfisher in *Locus* creates a Japanese feeling. Howard's *Twenty-eight Drawings*, designed by Allan Fleming and hand-bound by Joseph Palaga, was published in a limited edition under the Martlet Press imprint in 1970, with an introduction by "R.D.O." [Richard Outram?].

Richard Outram, who is employed at CBC, has been writing poetry since the 1950's. Hubert de Santana suggests that the four long books of poetry published by Gauntlet plus four others published elsewhere "together constitute what is probably the finest body of work by a living Canadian poet."* The same praise can be applied to the quality of work he and his wife attain in their printing.

All works listed below were written by Richard Outram and illustrated by Barbara Howard Outram.

1. *Exsultate, jubilate*.
Undated [4] pp. 25.5 x 12.5 cm. A single poem,
printed in black, with the cover page in red and
black. Unbound.

*Hubert de Santana, "Monarch in Mufti", *Books in Canada*, 5 (Sept. 1976), 6.

The printer's device, a gloved hand holding a cross of Lorraine, is printed in red under the press name on the cover page. It does not appear in any other Gauntlet Press item in the collection.

2. *Five brief asides.*
Undated [4] pp. 25 x 13.5 cm. A single poem, printed in black. Unbound.
3. *Luke Francis Henry.*
Undated [1] pp. 19 x 20 cm. A single poem printed in black encircled by the title in red. Bound in blue marbled paper wrappers. The paste-down end-papers are green, followed by two orange and another green free end-paper all enclosing a single white page of poetry.

Although no date is given, the appearance of this work suggests it is a recent Gauntlet Press item. The circular printing of the title makes it difficult to be certain of the correct order of the names.

4. *Lines for a lady learning to read.*
Undated [3] pp. 14 x 15.5 cm. A single poem printed in black with the initial letter of each line in red, forming the acrostic ASTRID. Title-page in red. Bound in blue and brown marbled wrappers, with brown paste-down and blue free end-papers.

Again the style suggests a recent publication date.

5. *Mystery.*
Christmas 1961 [3] pp. 11.5 x 16.5 cm. A four-line poem printed in black with a white-on-black illustration of a unicorn above it.
6. *Vision and mystery.*
1962. Broadside, 25.5 x 18.5 cm. A poem printed in black with the imprint in red.
7. *Angel riddling.*
Christmas 1962 [4] pp. 23.5 x 11 cm. Poem printed in black with illustration on front in black. Imprint in red.
8. *Low voice at the water's edge.*
Christmas 1963 [4] pp. 13 x 21.5 cm. Poem printed in black with illustration of a fish in blue.

9. *On a silver field.*
Christmas 1964 [3] pp. 23.5 x 9.5 cm. Poem printed in black with illustration of a unicorn in white on blue-green paper.
10. *Ophelia illumined.*
Christmas 1965. Single sheet 38 x 15 cm. folded at each end. Poem printed in black with two illustrations and imprint in red. When folded, the black poem appears on one side and the red decorations on the other side.
11. *Of the inaccessible burden of vision.*
Christmas 1966. Single sheet 40.5 x 20 cm. folded at each end. Poem and imprint in black with red illustration.
12. *Mermaid waiting.*
Christmas 1967. Single sheet 41 x 19.5 cm. folded once horizontally. Poem in black; one illustration in red and one in blue.
13. *Error in mirror in error.*
Christmas 1968. Single sheet 42 x 19.5 cm. folded at each end. Poem in black; imprint and one illustration in red; second illustration in blue-green.
14. *Petition to Eros.*
Saint Valentine's Day 1969. Single sheet 36 x 20 cm. folded at each end. Three-stanza poem in black; in red: decoration, imprint and illustrations separating the stanzas.
15. *For all creation is divine entire.*
Christmas 1969. Single sheet 38 x 20 cm. folded at each end. Poem in black; title and imprint in red; two illustrations in blue.
16. *Paradox.*
1970 [4] pp. 23.5 x 16 cm. No. 7 of 50 copies. Text in black; printer's device and lines above and below poem in red. Bound in moss green wrappers.

The softness of the paper has resulted in an impression of the imprint carrying over onto the bottom of the page with the poem on it.

17. *Under other moons.*
Christmas 1970. Single sheet 36 x 15 cm. folded once horizontally. Poem in black; title and imprint in blue; illustration in moss green.

18. *Seal dream.*
Saint Valentine's Day 1971. Single sheet 37 x 16 cm. folded at each end. Poem in black; imprint in red; illustrations in blue.

The woodcut of a seal is extraordinarily fluid, capturing exquisitely in its lines the essence of the title.

19. *Invocation.*
Christmas 1971. Single sheet 41 x 15 cm. folded at each end. Poem printed in black; title, imprint and one illustration in purple; second illustration in red.

20. *Creatures.*
1972 [17] pp. 25.5 x 17 cm. No. 45 of 60 copies. Text in black, titles in red and illustrations in various colours. Bound in (primarily) green marbled wrappers, with two earth-orange and two deep blue free end-papers.

The extraordinary delicacy and fine lines of the illustrations help to make this one of the most beautiful books printed in Canada.

21. *Eros incarnate.*
Saint Valentine's Day 1972. Single sheet 44 x 14 cm. folded at each end. Poem in black; title and one illustration in red; imprint and decoration in purple.

22. *Pulse.*
Christmas 1972. Single sheet 44.5 x 19.5 cm. folded once horizontally. Poem in red; title and imprint in purple; illustration in gold.

23. *Cat basking.*
1973 [4] pp. 18.5 x 13 cm. One of 50 copies, printed in black with red rules. Bound in red paper covers with gold and silver splatterings. Paste-down end-papers dark blue; free end-papers gold.

A firmer texture of paper has been chosen for this evocative poem.

24. *Thresholds*.
1973 [29] pp. 24 x 16 cm. No. 59 of 70 copies,
printed in black with titles and decorative rules in
red; printer's device on title-page outlined in gold.
Quarter-bound with black cloth spine and apricot
marbled paper-covered boards with a white label
printed in black on the front cover. Brown paste-
down end-papers; brown and gray-blue free end-papers.
Illustrations mounted on moss-green paper within
pages of text.

25. *Love letter*.
Saint Valentine's Day 1973. Broadside, 26 x 17.5 cm.
Poem in black; initial "S" in gold with purple decora-
tion; title and imprint in red.

26. *Sphaera cujus centrum ubique circumferentia nullibi*.
Christmas 1973. Single sheet 44 x 19 cm. folded once
horizontally. Poem and illustration in gold; letters
in circular title red and purple alternately; imprint
in red.

27. *Locus*.
1974 [31] pp. 24 x 15.5 cm. No. 54 of 80 copies,
printed in black with titles in blue and illustrations
and decorations in various colours. Three-quarter
bound in green cloth and blue marbled paper covers.
Blue paste-down end-papers; moss-green and blue free
end-papers.

The illustrations for *Locus* are even more exquisite than those for *Creatures*, notably the great horned owl and the kingfisher. The term "magnificent" which Hubert de Santana in his article "Monarch in Mufti" applies to the illustration of the monarch butterfly is no exaggeration; a brilliant orange explodes from among delicate black lines and white spaces. However, the three-quarter binding is one of the Press's less attractive choices.

28. *Smart's croon*.
1974 [4] pp. 24.5 x 16 cm. One of 40 copies, printed
in black with titles in blue and decorations in orange.
Bound in gold-flecked deep-blue marbled paper with
brown end-papers.

29. *Lacking ichor*.
Saint Valentine's Day 1974. Single sheet 39.5 x 17.5
cm. folded once horizontally. Poem in black; title
in red; illustration in gold.

30. *Story*.
Christmas 1974. Broadside, 25 x 15 cm. Poem with lines in red and black alternately; one blue and two gold decorations; title in red, imprint in black.
 31. *Psyche to Eros*.
Saint Valentine's Day 1975. Single sheet 39.5 x 14 cm. folded once horizontally. Title and poem in red; illustration in gold.
 32. *Bittersweet*.
Christmas 1975. Broadside, 25 x 15 cm. Poem in black; title in purple; imprint (on verso) and decoration in orange.
 33. *Arbor*.
1976 [17] pp. 24 x 15.5 cm. No. 21 of 60 copies, printed in black with purple titles and variously coloured illustrations. Half-bound in black cloth and light brown marbled paper-covered boards with white label printed in green and black on spine. Purple paste-down end-papers; free end-papers brown, green and purple.
- Earth colours--greens, yellows, oranges and browns--are used for the illustrations, in keeping with the theme of the book.
34. *Covenant*.
Saint Valentine's Day 1976. Single sheet 40.5 x 14 cm. folded once horizontally. Poem in black; decorations and imprint in red.
 35. *Shiner*.
Christmas 1976. Broadside, 25.5 x 15 cm. Poem in black; decoration in green; title and imprint in blue.
 36. *Kindness*.
Saint Valentine's Day 1977 [8] pp. 13 x 9.5 cm. One of 40 copies, printed in red with illustration and decorations in gold and blue. Bound in marbled papers of red, green, blue and beige with blue end-papers.

The single illustration of a figure reveals a beautiful sweep of lines.

37. *Nomepoem*.
[1977?] [4] pp. 13.5 x 15.5 cm. A single poem
printed in black, with the initial letter of each
line printed in red, forming the acrostic LUCAS.
Title-page in gold. Sewn into rust wrappers
spattered with gold and silver. Paste-down end-
papers gold; free end-papers purple.
38. *Gardener*.
1977.

References: Rueter; Santana.

GOLDEN DOG PRESS

J. Kemp Waldie, Toronto

The proprietor of the Golden Dog Press, J. Kemp Waldie, introduced Dutch typographer Jan van Krimpen's Lutetia type (issued in 1925) to Canada ("Private printing", p. 3). The Press, whose name was taken from the Canadian novel, *The Golden Dog*, was started with the intention of pioneering with fine printing types in Canada.

1. *Lutetia* (History of Chancery Types), by Kemp Waldie.
1933.
2. *The press that never was: a true story of two printers who set out for the new found lands during 1517*, by Kemp Waldie.
1933.
3. *Første jule*.
1933.
4. *The everlasting woman*.
[1933?]
5. *Invocation for the translator*.
[1933?]
6. *The life history of an O. Henry rarity: the Rolling Stone*, by Fanny E. Ratchford.
[1934] [4] pp. 26.5 x 21.5 cm. Printed in black; illustrations in brown. Issued with contributions from other printers in *The Colophon*, part 17, 1934.
7. *Le manoir de Repentigny*, by Hazel Colville.
1934.
8. *Early printing in Canada*, by Marie Tremaine.
Dec. 1934 [24] pp. 22.5 x 15 cm. (U. of A. copy has been trimmed in rebinding.) Printed in black; display in blue. Issued in blue paper wrappers printed in black on the front. Printed for the *Philobiblon*, a book-collectors' magazine, Vienna, Austria, Autumn 1934.
9. *The wooden star*, by Marcel Schwab.
1934.
10. *Engravings for Macbeth: 14 wood engravings*, by Laurence Hyde.
1939.

In addition to the above items, *The printer thanks God for the completion of his book, 1494*, by Richard Copeland was produced by the G.A. Davis Print Co. for the Golden Dog Press in 1933.

References: Haas; Kotin; "Private printing".

GRYPHON PRESS

Guelph

[c/o Peter D. Taylor, Box 709, Erin NOB 1T0]

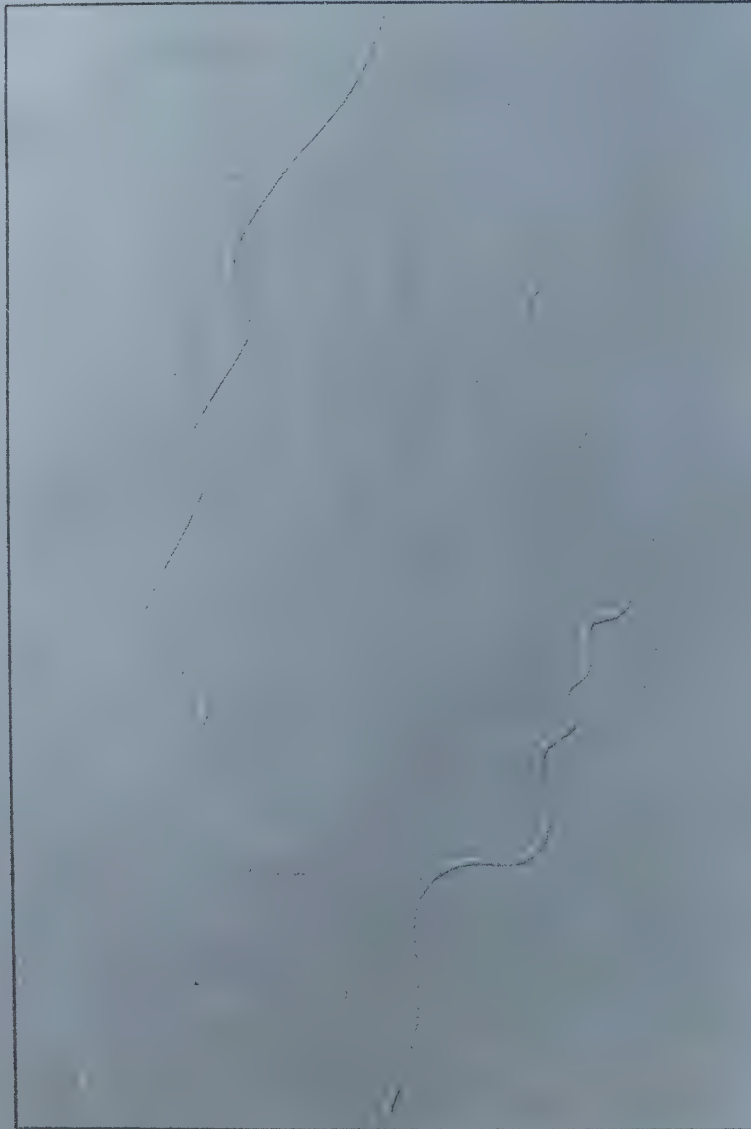
According to a statement in *Moth*, "the [Gryphon] Press consists of a foot-operated Challenge Printing Press of nineteenth-century vintage operated by a number of interested faculty, students and friends of the University of Guelph." Essentially, then, the undertaking falls into the category of teaching presses.

The first project, *Moth*, which contained eleven Guelph poets, was followed by *Névé*, which was "written, gathered and printed by members of the Creative Writing Course under Professor James Harrison" Both were issued as unbound portfolios. Peter Taylor's long mock-heroic poem, however, was bound. Printed with line numbers and italicized proper names, it is an attractive, consistent adaptation of eighteenth-century printing.

Only the portfolios have employed the handsome Gryphon colophon, further evidence of the different viewpoints this press has expressed.

An interesting complication in the Gryphon Press's history is the use of the same press name for a Windsor press operated by Eugene McNamara, which published four books in the late 1960's. (See Tratt.)

1. *Moth*, a collection of poems. Cover illus. by Barbara Muir.
1972 [25] l. 51 x 33 cm. No. 176 of 200 copies,
printed in black by Peter Brigg; designed by Kathleen Lyle. Laid in orange paper folder printed in black.
2. *Névé*, a folio of poems. Cover design by Julia Wallace.
1973 [23] l. 30.5 x 23 cm. No. 53 of 60 copies,
printed in black. Laid in blue paper folder printed
in black on front.
3. *Three fires down: a collection of poems*.
1974.
4. *First epistle to Dr. Torr*, a poem in cowardly couplets,
by Peter Taylor.
1976 [36] l. 27 x 21.5 cm. No. 67 of 224 copies,
printed in black by Alexander Brittle. Quarter-bound
in green cloth with cream cloth-covered boards. White
paper label printed in black on front cover.



The unbound title-page for Heinrich Heine: 4.

GUILD OF HAND PRINTERS

51 Holland Ave., Toronto M4B 2C7

The Guild of Hand Printers is an informal organization of private press proprietors which for almost twenty years has sporadically issued collections of ephemera by various Canadian printers. Contributions have always been primarily from Ontario, with a few pieces offered from the Atlantic provinces and the United States. Several *Wrongfounts* have centered around specific themes; others reflect the individual taste of each contributor.

Full descriptions of the pieces in *Wrongfounts* 1 and 5-9 which are not described below can be found under the individual printers.

1. *Wrongfount* 1.

1960. 13 pieces enclosed in a kraft envelope. 28.5 x 24 cm. Contents:

[1] *Zen poem.*

1960 [3] pp. 13.5 x 10.5 cm. Printed in red by Carl Dair at the Orchard Press. Cover in gray, red and black with title blind-embossed. References: "Book design"; PPB 1960, p. 4 (suggests this is an example of "beatnik" printing).

[2] *Incident for a winter's evening*, by John Robert Colombo. Hawkshead Press. 1960.

[3] *Mr. John De Pol wishes to announce that his wood-engravings* Undated. Broadside, 16.5 x 13 cm. Printed in black.

[4] *Ye prognostic weather kalendar (with allusion to the Saints' days)*, prepared & versified by Herbert Cranford. 1960 [4] pp. 17 x 12 cm. Printed in brown, gold and red by Herbert Cranford, St. John's, Newfoundland.

[5] *An invitation to The Guild of Hand Printers; The international register of private press names.*

1960. Printed by Elizabeth and Ben Lieberman, The Herity Press, White Plains, New York.

[6] *The YM-YWHA Poetry Centre presents Today's Poets.* [1960] [3] pp. 21.5 x 14 cm. Printed in brown [at the Contact Press?].

- [7] *Osprey on Lake Skootamatta*, by Wallace Havelock Robb.
Undated [4] pp. 16 x 19 cm. Printed in black on gray paper; illustration in blue and green; printer's device in purple. Printed by Harold D. Kurschenska at the Purple Partridge Press.
". . . most impressive, being as near to picture-writing as it is possible to get with printing type." (PPB 1960, p.3)
- [8] *Invitation* [to participate in *Wrongfount* 1961]
Undated [4] pp. 21 x 22.5 cm. Printed in red and black at the Curlew Press; designed by John Bauer.
- [9] *Postscript*, by [Ludwig van] Beethoven.
Undated. The Village Press (i.e. Gus Rueter, Vancouver).
- [10] *'Twas a sheep*.
Undated [2] pp. 27 x 19 cm. Printed in green and brown by Jan W. Davidse of Presses Erasmus, Bradford, Ontario.
- [11] *Privately printed books as gifts for Christmas*.
Undated [4] pp. 27.5 x 21.5 cm. Printed in red and black. Designed by John M. Bauer.
- [12] *Japanese haiku*.
Undated. Broadside, 55 x 21 cm., folded once horizontally to 28 x 21 cm. Printed in black on parchment, illustrations in various colours. Printed by Jean and Doug Molson at the Purple Partridge Press.
- [13] *The private press: a word of explanation*, by John Robert Colombo. Purple Partridge Press (Morrow).
This item is missing from U. of A.'s copy.

References: "Book design"; PPB 1960 (Their listing excludes no. 3 and no. 6.); Morrow.

2. *Wrongfount* 2.

[1963] Contents:

- [1] *Art emerges not as an abstract vision . . .*, by G. Weltfish. Printed by V. Rueter.
- [2] *Colour exercise with brayer and stencil*, by L. and P. Smart.
- [3] *Go to it*, by B. Warde and A. Rockman. Printed by G. and V. Rueter. Village Press.
- [4] *The Gonakadet myth*. Printed by V. Rueter. Village Press.
- [5] *Leisure*, by Chang Ch'ao. Printed by E.J. Mulrooney, Waterloo, Ont.
- [6] *The printed word*. Ampersand Press.

- [7] *The printer*. Printed by C. Morrison, Saint John, N.B.
- [8] *Street encounter*, by H. Howith. Blue R Press.
- [9] *Voyage of the mood*, by J. Rosenblatt. Heinrich Heine Press.
- [10] *Witness the heart*, by H. Beissel. Willow Green Press, Mono Road Station, Ont.
- [11] Card with Donnachadh, coat of arms and a tartan design by D. Duncan.

3. *Wrongfount 3*.

[1965] Contents:

- [1] *Address; friends and fellow countrymen*. Printed at the Composing Stick.
- [2] *The assize of bread and ale* Printed by J.P. Williamson, Peterkin Press, Toronto.
- [3] *Aubrey Beardsley's drawing* [with an excerpt from] Roger Fry's *Vision and design*. Printed by D. Reid.
- [4] *The cow*, a poem, by A.E. Green. Printed by C. Morrison.
- [5] *Decalogue for craftsmen*. Printed by V. Rueter.
- [6] *The end of man . . .*, by R.P. Warren. The Aliquando Press.
- [7] *Ex libris William Matheson, minister of the Gospel* [bookplate].
- [8] *An excerpt from holy writ*, by D. Duncan.
- [9] *5 ways of seeing books*. W.D. set in the confusion of types at the Composing Stick.
- [10] *I love you Canada*, by K. McInnis & M.M. Manley. Printed by A. Suddon, Falling Sauk Press.
- [11] *Indian slapjack*. Printed by M.F. Williamson, Peterkin Press.
- [12] *January in Jamaica; or, Lines in a friend's garden*, by M. Smart.
- [13] *Lines from a fifteenth century colophon*. The Aliquando Press.
- [14] *Das narren Schyff*. Printed by S. Bevington, Coach House Press, Toronto.
- [15] *Prologue; a poem*, by H. Beissel. Printed by G. Moses, Willow Green Press.
- [16] *Selected poems of Heinrich Heine*. Trans. by B. Fairley. Heinrich Heine Press.
- [17] *Should I?* Paroquet Press.
- [18] *Why typography?* Remarks by C. Dair at the opening of *Typography 62* in Toronto, Jan. 8, 1963. Reprinted from *Canadian art* by S. Bevington, and W. & V. Rueter, 1964.

- [19] *The works of William Shakespeare; the tragedy of King Lear* [Excerpt] Printed by G. Moses and J. Fralick, Willow Green Press.

4. *Wrongfount 4.*

[1966] Contents:

- [1] *Ampersand*. No. 1, 1966.
- [2] *Bleak Rannoch Moor* Written and printed by D. Sweeting, Green Button Press.
- [3] *Do we believe in advertising? A question and its critical analysis*. Toronto, Slap-Happy Hobby Press.
- [4] *Every Friday evening* Printed by Juzo Takaoka.
- [5] *How long is a hedgehog?* Saturday Morning Press.
- [6] *It's still a beautiful world*. Saturday Morning Press, 1965.
- [7] *Macbeth*, by W. Shakespeare [Excerpt] Designed by M. Smart.
- [8] *Make love not war*. Heinrich Heine Press.
- [9] *A midsummer-night's dream*, by W. Shakespeare [Excerpt] Designed by P. Gangnon.
- [10] *One from a bee*, by Semonides of Amorgos. A. Suddon at the Falling Sauk Press.
- [11] *The origin of the robin*, a Chippewa legend. Peterkin Press.
- [12] *The Prince of Peace*. Contributed by D. Duncan.
- [13] *The printer's menu*. Slap-Happy Hobby Press.
- [14] *Quality workmanship* Printed by C. Morrison.
- [15] *Roger Ascham Press annual beer fest, December 4, 1965*.
- [16] *A scrap of paper salvaged by C. Dair at the Orchard Press*.
- [17] *Tangerine*, by B. Robinson. The Aliquando Press.
- [18] *To commemorate St. Valentine's Day*. Slap-Happy Hobby Press.
- [19] *El toro and other poems*, by H. Turunen [Excerpt] Roger Ascham Press, 1965.
- [20] *The unloved one*, by G.A. Phare. Paroquet Press.
- [21] *View from the 14th floor*. Fiddlehead Press.
- [22] *William Shakespeare; folio of sonnets prepared by L. Smart, Toronto, 1965*.

5. *Wrongfount 5: William Lyon Mackenzie rides again!*
By William Lyon Mackenzie and John Robert Colombo.
Cover title: *The Mackenzie poems*.
1967. 23 pieces enclosed in a purple paper portfolio
printed on the front in blue and yellow. 25.5 x 17
cm. Contents:
 - [1] *William Lyon Mackenzie rides again!*
1967 [4] pp. 23 x 15 cm. Printed in black by
Gerry Moses at Willowgreen Press.
 - [2] *Wrongfount five is dedicated to Carl Dair.*
Undated. Broadside, 23 x 15 cm. Printed in
orange and black on yellow-green paper by Willa
Dair, Pantry Press.
 - [3] *What else is new 'Bill'?*
1967 [4] pp. 23 x 15 cm. Printed in purple,
red, black and gray by Roy Gurney, Quaker Press.
 - [4] *Object lesson.* (Poem no. 2)
Undated. Hawkshead Press.
 - [5] *The Credit Indians.* (Poem no. 3)
1967. Roger Ascham Press.
 - [6] *Slaughtering Negroes at Niagara.* (Poem no. 4)
Dec. 31, 1966. Broadside, 23 x 15 cm. Printed
in white on black by Michael Laine & Douglas
Lochhead on the Massey College Press.
 - [7] *Roads & bridges.* (Poem no. 5)
1967. Broadside, 23 x 15 cm. Printed in red
and black at the D/Kin Press.
 - [8] *A defence of The Advocate.* (Poem no. 6)
Undated. Heinrich Heine Press.
 - [9] *On union with Great Britain.* (Poem no. 7)
Undated. Broadside, 23 x 15.5 cm. Printed in
black by Larry Smith.
 - [10] . . . *Yet another letter to Randal Wixson.*
(Poem no. 8)
1967 [4] pp. 22.5 x 15 cm. One of 125 copies,
printed in red, black and gold on rose-coloured
paper by Dietrich W. (Peter) Huhn on the Slap-
Happy Hobby-Press. Dedicated to Dolores McNeill
and Sylvia Hinck.
 - [11] *Colonial Advocate. Thursday, Jan. 10, 1833.*
(Poem no. 9)
Undated. Single sheet folded twice to 15 x 17.5
cm. Printed in black by Dennis Reid. Photostat
work: Frank Callaway of the Repro. Dept. of the
Ont. Archives. Help in offset-litho printing:
Stan Bevington of the Coach House Press.
 - [12] *Plans for the Colonial Advocate.* (Poem no. 10)
Undated. Fiddlehead Press.
 - [13] *Standing armies.* (Poem no. 11)
Undated. Broadside, 22.5 x 15 cm. Printed in
black; illustrations in green, gold and blue.

Printed by Carl Morrison, Saint John, New Brunswick.

- [14] *On the cost of government.*
Undated. Broadside, 22.5 x 15 cm. Printed in black on Japanese paper at the Orchard Press.
- [15] *Women voters.* (Poem no. 13)
Jan. 1967 [3] pp. 23 x 15.5 cm. Printed in black and blue by Mary F. Williamson at the Peterkin Press.
- [16] *Cobbett.* (Poem no. 14)
Undated. Broadside, 15 x 23 cm. Printed in silver and black at The Ten Acres Press.
- [17] *Cobbett.* (Poem no. 14)
Dec. 1966. Paroquet Press.
- [18] *No hope for Sir Francis Bond Head.* (Poem no. 15)
Undated. Broadside, 15.5 x 23 cm. Printed in black. Printer not given (Kotin, p. 45: Langridge Productions).
- [19] *Until it is too late.* (Poem no. 16)
Undated. Broadside, 23 x 15 cm. Printed in blue on blue paper by Derick Sweeting at the Green Button Press.
- [20] *Rallying cry.* (Poem no. 17)
Jan. 2, 1967. Broadside, 22.5 x 15 cm. One of 125 copies, printed in red and two shades of brown by John Dymont at The Saturday Morning Press.
- [21] *On trust.* (Poem no. 18)
1967. Single sheet folded to 23 x 15.5 cm. Printed in black and brown on orange by Judy Fralick.
- [22] 67.
Undated. Paroquet Press.
- [23] *Proclamation.*
May 21, 1966. Single sheet folded to 25.5 x 16.5 cm. Printed in black by John Dymont on William Lyon Mackenzie's Washington press.

6. *Wrongfount 6: "Carl Dair" in quotes.*
1968. 23 pieces bound in orange cloth printed in gold on front and spine. 31.5 x 23.5 cm. Contents:
- [1] [Introductory pages]
Undated [4] pp. Printed in black on green. Printer not listed.
 - [2] *Who's who in Ontario art: Carl Dair.*
Mar. 1968. Cape and Company Ltd.
 - [3] *Carl Dair/Design with type.*
Undated [4] pp. Designed and signed by Tony Crawford; printed in black and red by Cooper & Beatty.

- [4] *Wrongfount 6*.
Undated [4] pp. Printed by P. Dorn in red and black on tan paper. Signed by the printer.
- [5] *Wrongfount six*.
Undated. Langridge Productions.
- [6] [Note from Carl Dair]
Mar. 1968. The Aliquando Press.
- [7] . . . *What is typography?* From the introd. to *Typographic quest* (no. 1) by Carl Dair.
Undated. Printed by Egdon H. Margo at the sign of the Pen & Press, Sherman Oaks, California.
- [8] *From a letter by Carl Dair. Jamaica, 25/5/65*.
Illus. by Jenny Louise Molson.
Undated [4] pp. Printed in black by Harold Kurschenska at the Purple Partridge Press.
Signed by the printer.
- [9] *Wrongfount 6*.
1967 [4] pp. Printed in purple on green by Sam Smart. Woodletter: Peter Dorn. Signed by L.E. Smart.
- [10] *Three by five*, by Carl Dair.
Undated [4] pp., one folded at fore-edge.
Printed in gray-green at the Dkin Press. Signed by Donald Duncan.
- [11] *A chrestomathy of Carl Dair*; selected passages from a speech.
Mar. 1968 [4] pp. Printed in red, blue and black on beige paper at the Quaker Press. Signed by Roy Gurney.
- [12] *Wrongfount 6*, by Carl Dair.
Jan. 24, 1968 [4] pp. Printed in black and gold by Cooper and Beatty.
- [13] *If the bird does not sing any more . . .*, by Carl Dair.
Undated. Mounted broadside. Printed in brown on tan by Willa and John Leeder. Tipped onto a brown sheet printed on the back in orange.
- [14] *Wrongfount 6*.
Dec. 28, 1967 [4] pp. Printed at Massey College in red and black by the Quadrats (John N. Dymont, Douglas Lochhead, Michael Laine, Gerald Prodrich and Peter Dorn) and signed by them.
- [15] *Carl Dair, poet*.
Mar. 1968 [4] pp. Printed in black on green-gray paper (illustrations in blue, green, yellow and orange) at the Willow Green Press. Signed by Gerry Moses.
- [16] *Carl Dair on Cartier*. Drawing by Carol Taylor.
Undated [4] pp. Printed in red and black at the

Morrison Press, Saint John, N.B. Signed by Carl Morrison.

- [17] *Tribute to a good friend, Carl Dair.*
Undated [4] pp. Printed in black on orange by Martin Meslin Associates Limited, Toronto.
Signed by Martin Meslin.
- [18] *The price tag has nothing to do with the quality of a creative job.*
1968 [4] pp. Printed in brown, white and yellow-green by Judith Fralick at the Heinrich Heine Press. Signed by the printer.
- [19] *Wrongfount 6.*
Undated [4] pp. Printed in black and red on gray paper at The Saturday Morning Press.
Signed by John Dymont.
- [20] *Wrongfount 6.*
Undated [4] pp. No. 1 of 250 copies, printed in green, black and purple at the Green Button Press. Signed by Derick Sweeting.
- [21] *The private press movement.*
Undated. Fiddlehead Press.
- [22] *In memoriam--Carl Dair, 1912-1967--Design with type.*
Feb. 29, 1968 [4] pp. One of 225 copies, printed in black, gold, red and blue on blue paper at the Slap-Happy Hobby-Press. Signed by Peter Huhn.
- [23] *Wrongfount six.*
Jan. 24, 1968 [4] pp. Printed in red and blue by Cooper & Beatty.

Reference: PPB 1968.

- 7. *Wrongfount 7 [on Japan]*
[1971] 12 pieces enclosed in a brown kraft envelope printed in purple and red. 24 x 38.5 cm. Contents:
 - [1] *An excerpt from Hojoki*, by Kamo no Chomei.
Undated. The Aliquando Press.
 - [2] *HAIKU.S.A.*
Undated. Printed by Egdon H. Margo at the sign of the Pen & Press, Sherman Oaks, California.
 - [3] *Poems from the eighth century Manyoshu.*
1971 [2] pp. 21.5 x 8 cm. Printed in red and green by Mary F. Williamson at the Peterkin Press, Toronto.
 - [4] *Wrongfount 7.*
1971. Single sheet, 70.5 x 35.5 cm., accordion-folded 13 times to 5 x 35.5 cm. Red suns printed on turquoise paper by Sam Smart, Toronto.

- [5] *'Plain song'.*
Undated. Broadside, 19.5 x 14 cm. Printed in black, green, yellow and orange on gray paper by Guy Debenham at the Larchwood Press.
- [6] *Sayonara.*
1969. Broadside, 21 x 13 cm. Printed in purple on green paper and lettered in black by Judith Fralick.
- [7] *Japanese haiku.*
Undated [4] pp. 21.5 x 14 cm. Printed in black and brown on blue-gray paper at the Acorn Press.
- [8] *Wrongfont* [sic] 7; haiku & linocuts by May Langridge.
1970. Langridge Productions.
- [9] *Expo '70 Osaka.*
1970. Broadside, 28 x 21.5 cm. Printed in black, green and orange on green paper by S.-H. Hobby Press [Slap-Happy Hobby-Press] Scarborough.
- [10] *Newspacket.* v. 1, #1.
Spring, 1970 [4] pp. 28 x 21.5 cm. Printed in black as a special run of 100 copies by John Dymont of The Saturday Morning Press.
- [11] *Hotei watching a cockfight,* by Miyamoto Musashi.
Undated. Three Fathom Press.
- [12] *Darkness shields the light*
Undated. Broadside, 35.5 x 21.5 cm. Printed in brown by Paul & Donald Duncan.

Reference: PPB 1972.

- 8. *Wrongfont 8: Aspects of Canadian printing.*
June 1973. 11 pieces enclosed in a red and blue paper portfolio, printed in black. 26 x 30.5 cm. Contents:
 - [1] *Twelve Pines Press*, by André Bielér.
Mar. 1972 [12] pp. 23.5 x 18 cm. Printed in black (cover in black and brown) by the Queen's University Duplicating Centre. 100 copies especially printed as a contribution from the Heinrich Heine Press to *Wrongfont 8*.
 - [2] *Charles Fothergill, 1782-1840, King's Printer;* a tribute.
1972. Langridge Productions.
 - [3] Untitled contribution by Dennis Milton.
Undated [3] pp. 30.5 x 23 cm. Printed in gold and black.
 - [4] *"Henry Eby asks for the support of the German public in Canada in his new printing business"*
1972. Single sheet, 19 x 37 cm., folded twice to

- 19 x 12.5 cm. Printed in black and red at the Purple Partridge Press, Kitchener, Ontario.
- [5] *Types for the Crees.*
Undated [4] pp. 14 x 10.5 cm. No. 86 of 120 copies, printed in green; encased in green paper wrappers by Roger A. Bayley, The Yellow House Press, Brantford, Ontario.
 - [6] *House rules for punctuation.*
Undated. Printed and signed by Egdon H. Margo at the sign of the Pen & Press, Reseda, Gesund Heights, California.
 - [7] *The birch bark talks.*
Undated [4] pp. 16 x 23 cm. Printed in rust and green by Don Duncan.
 - [8] *The first Canadian newspaper*
Undated. Broadside, 22 x 25.5 cm. Two pieces printed in black and mounted on a single sheet of green paper by G.P. Debenham at The Larchwood Press.
 - [9] *Words on the Coach House Press*, by Victor Coleman.
Undated. Broadside, 29.5 x 20.5 cm. One of 100 copies, printed in two shades of blue on turquoise paper by Nelson Adams [at the Coach House Press].
 - [10] *Wrongfont [sic] eight*
Apr. 1972. Broadside, 30.5 x 22.5 cm. Printed in blue, red and black on salmon-coloured paper at the Slap-Happy Hobby-Press.
 - [11] *Indenture of bargain and sale.*
Undated. Broadside, 25 x 30 cm. One of 125 copies, printed in black on brown paper by John Dymont at The Saturday Morning Press.

Reference: PPB 1973.

- 9. *Wrongfont 9: U.S.A. bicentennial.*
Dec. 1976. 9 pieces enclosed in a red (i.e. rose), white and blue paper portfolio, printed in blue. 27 x 21.5 cm. Contents:
 - [1] *Land of hope and glory.*
Nov. 1976 [4] pp. 14 x 11 cm. One of 100 copies, printed in red on brown paper by The Saturday Morning Press in Orillia, Ontario.
 - [2] *An apology for printers*, by Benjamin Franklin.
Sept. 1976. The Aliquando Press.
 - [3] Invitations to participate in and announcement of publication of *Wrongfont 9*.
Undated. 4 pieces enclosed in a white envelope 15.5 x 19 cm. Printer(s) not given.

- [4] *Agape.*
1976 [4] pp. 24 x 16 cm. One of 100 copies,
printed in red and black by Donald Duncan. Sewn
into blue paper wrappers printed in white on
front.
- [5] *Look to this day for tomorrow.*
Oct. 1976 [4] pp. 25.5 x 17.5 cm. Printed in
yellow and green by J.W. Davidse, Presses
Erasmus, King City, Ontario.
- [6] *Happy 200th birthday*
1976. Single sheet, 27 x 42.5 cm., folded three
times to 27 x 10.5 cm. Printed in red and blue
on rose paper at the Purple Partridge Press.
- [7] *Happy anniversary*
Undated. Broadside, 20 x 17 cm. Printed in
black, red and blue by Guy Debenham at the
Larchwood Press.
- [8] *Uncle Sam you're a grand old man!*
Oct. 1, 1976. Langridge Productions.
- [9] *Chuang Tzu meditated in the mountains*
1976. Broadside, 24 x 16 cm. Printed in black
and blue on blue-gray paper by David Berry at
the Abraxas Press.

HAWKSHEAD PRESS

John Robert Colombo, Kitchener and Toronto

"Prolific" is a word frequently applied to poet, editor, compiler and anthologist John Robert Colombo. The term equally describes the production of his Hawkshead Press during its operation from 1958 to 1962. Using an Adana hand-press, a Challenge-Gordon treadle press and offset, Colombo produced small editions of poetry, primarily his own, but including such landmarks as Margaret Atwood's first book. The variation in quality which characterized the Press to the extent that it borders on being primarily literary is graphically evident in comparing his contributions to two *Wrongfounts*, 1 and 5. *Incident for a winter's evening* (*Wrongfount* 1) is tastefully and simply printed with an elegant illustration in red; *Object lesson* (*Wrongfount* 5) is a cluttered collage of Colombo's found poetry.

In addition to the items listed below, *Hot alphabet* noted the forthcoming publication of *Disintegration in a dream of love* by D.G. Jones and *The secret child* by Alden Nowlan, but their actual publication could not be verified.

1. *This citadel in time*, by John Robert Colombo.
1958.
Reference: PPB 1959.
2. *Variations*, by John Robert Colombo.
1958.
3. *Blessed be he: a tribute to Alexander Watt*, edited
from his writings by John Robert Colombo.
May 1958.
4. *This studied self*, by John Robert Colombo.
May 1958.
5. *Anthropos in transit*, by Gerry Vise. (Lamplight
poems, 1)
1959.
6. *In the streets*, by Ruta Ginsberg [pseud. of John
Robert Colombo. Illus. by Andy Bregg] (Folio 1)
[1959] [4] pp. 21.5 x 14 cm. One of 150 copies,
printed in black. Unbound.
Reference: PPB 1959.
7. *Two poems*, by John Robert Colombo. (Bagatelle 1)
1959.

8. *Fire escapes, fire esc, fire*, by John Robert Colombo.
(Bagatelle 2)
1959.
9. *Poems to be sold for bread*, by John Robert Colombo.
(Bagatelle 3)
1959.
10. *The impression of beauty*, by John Robert Colombo.
(Bagatelle 4)
1959.
11. *Towards a definition of love*, by John Robert Colombo.
(Bagatelle 5)
1959.
12. *Poems and other poems*, by John Robert Colombo.
(Bagatelle 6)
1959.
13. *Three poems in two colours*, by John Robert Colombo.
(Bagatelle 7)
1959.
14. *Design-poem "Nada"*, by John Robert Colombo and
Catherine Arthur. (Bagatelle 8)
1959.
15. *Ferry*, by Catherine Arthur. (Bagatelle 9)
1959.
16. *A dry light & The dark air*, by Jay Macpherson.
(Bagatelle 10)
1959.
17. *Millenium*, by John Robert Colombo. (Bagatelle 11)
1960.
18. *Heart honey churning*, by Mirko Srzentich [pseud. of
Mike Strong]
1960.
19. *Hot alphabet*, by Mike Strong.
[1960] Single sheet, 29 x 43 cm., folded to form 8 pp.,
14.5 x 11 cm. Printed in black on blue paper. Unbound.

20. *Incident for a winter's evening*, by John Robert Colombo.
Included in *Wrongfount* 1.
1960. Single sheet, 14.5 x 28 cm., folded twice vertically to 14.5 x 9.5 cm. Text in black; illustration in red. Included in a kraft envelope with contributions from other printers.

21. *Lines for the last day*, by John Robert Colombo. Illus. by W. Kurelek.
1960. Broadside, 53.5 x 44.5 cm. Printed in black. Signed by the author.

22. *Richard Maurice Bucke/Alexandra David-Neal*, two quotations.
1960.

23. *They!* By John Robert Colombo.
1960.

24. *Against a league of liars*, by Milton Acorn.
[1961] Broadside, 28 x 57 cm. Printed in black; in lower right-hand corner: Kurschenska.

25. *Double Persephone*, by M.E. Atwood.
1961 [16] pp. 17 x 13 cm. Printed in black. Laid into white paper covers printed in black. Signed by the author to Doug Fetherling, 1971.

26. *Five-year plan*, poems and fantasies by John Robert Colombo.
1961.

27. *Who knows one?* Poems by Phyllis Gotlieb. Illus. by Michael Snow.
1962. Broadside, 43 x 56 cm. Printed in gray and black.

28. *Object lesson*, by William Lyon Mackenzie. Arranged by John Robert Colombo. Included in *Wrongfount* 5.
1967? Broadside, 23 x 15.5 cm. Printed in black. Included with contributions from other printers in a purple paper portfolio.

References: Kotin; Morrow; "Private printing"; Tratt.

HEINRICH HEINE PRESS

Peter Dorn, 72 Queen's Cr., Kingston K7L 3N6

Peter Dorn established his private press in 1963, naming it for the nineteenth-century German poet whose works, banned in Germany during World War II, provided secret inspiration to the youthful Dorn. Most of the Press's publications were issued during its Toronto years, when the proprietor was working first as a commercial printer, then with the University of Toronto printing service. Only one book has been issued since the Press moved to Kingston, where Dorn is a free-lance book designer.

Two distinctive characteristics of Heinrich Heine productions are the frequent use of machine-set type and a preference for italics. Earlier items were printed on a Chandler and Price 10 x 15 table top press; later ones on a Vandercook Proofing Press. In addition to the publications listed below, Dorn submitted contributions to *Wrongfounts* 6 and 8 which were not printed at the Heinrich Heine Press.

1. *Voyage of the mood*, by Joseph Rosenblatt.
1963 [16] pp. 20.5 x 10.5 cm. One of 200 copies, printed in black. Sewn, using blue elastic thread, into blue paper covers printed in black on the front. 50 copies were for private distribution, the remaining 150 formed part of *Wrongfount* 2. Author's signed presentation copy to Fred Cogswell.
Reference: PPB 1963.
2. *Selected poems of Heinrich Heine*, translated by Barker Fairley. Included in *Wrongfount* 3.
1965.
Reference: PPB 1965.
3. *Make love not war*. Included in *Wrongfount* 4.
1966.
4. *Miraculous montages*, by John Robert Colombo. With four reproductions of drawings by Don Jean-Louis blocked in blind.
1966. 20 l. 30 x 18.5 cm. No. 119 of 150 copies, signed by the author, artist and printer. Printed in black. Issued unbound in a white cardboard folder printed in blue on the front.
Reference: PPB 1966.

The subtle blending of the unusual illustrations with the poems makes this an example of innovative design.

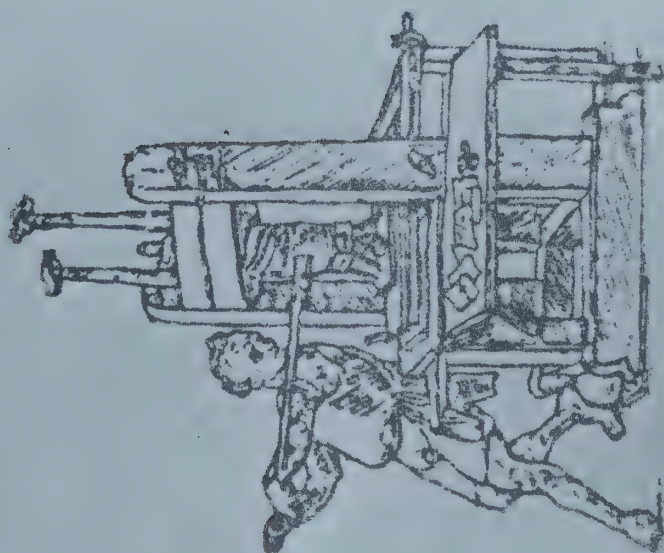
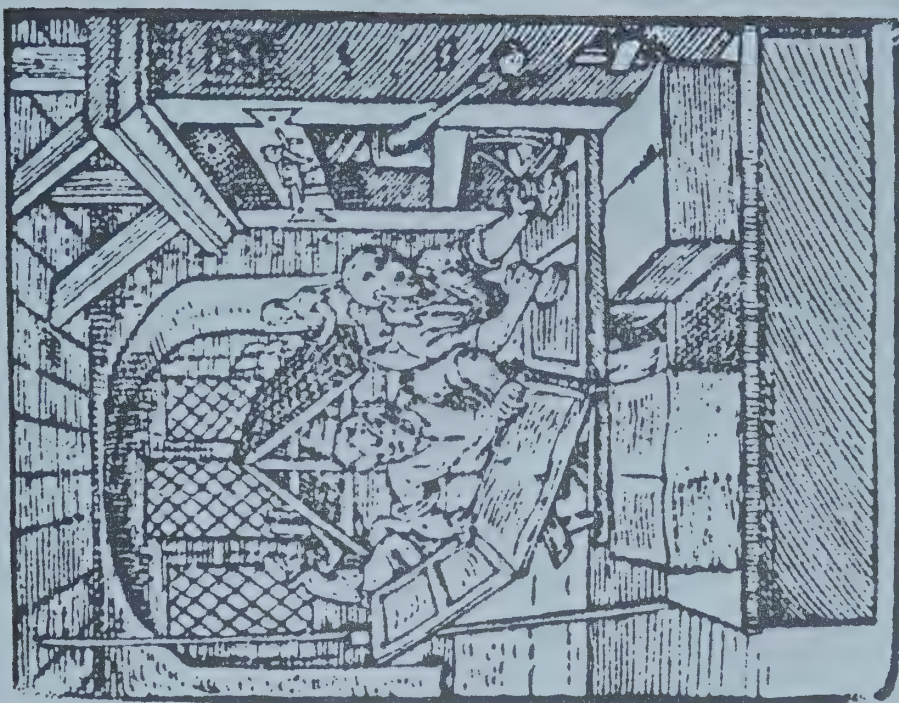
5. *A defence of The Advocate*, by William Lyon Mackenzie. [1967] Single sheet 30.5 x 23 cm. folded once horizontally. Printed in black; newspaper title blind-printed at the top. Printed for *Wrongfount* 5 and encased with other contributions in a purple paper portfolio.
6. *Legends*, a portfolio of twelve coloured block-prints by Aba Bayefsky. With a foreword by Humphrey Milnes and a quotation by Carl Dair. Jan. 1969. 19 l. 55 x 42 cm. No. 11 of 150 copies; prints signed by the artist. Printed in black and two shades of blue, with illustrations in five colours. Laid into a box of corrugated cardboard with edges trimmed in cedarwood, and with Cree lettering of the title cut by hand into the top layer of cardboard. Box designed by William Poole and enclosed in a turquoise hopsack pouch. Reference: PPB 1968.

Written in English, French and Cree, *Legends* employs the only typefaces designed in Canada, James Evans's Cree alphabet and Carl Dair's Cartier. Different shades of ink combined with skillful page design integrate the three languages. The prints are spectacular, the intense and vivid colours enhancing the lines.

7. *Reflections on love*, poems by Stephanie J. Nynych. With 21 reproductions of drawings by Jennifer Ryder-Jones. 1969 [55] pp. 27 x 21 cm. Two copies (one signed by author, artist and printer) of 193. Printed in black. Bound in white cloth boards, with illustration on paper label on front board. Reference: PPB 1969.
8. *Poems of 1922 or not long after*, by Barker Fairley. 1972 [64] pp. 22.5 x 15.5 cm. One of 150 copies, signed by the author and printer. Printed in blue on yellow, orange, red and rose papers. Bound by the University of Toronto Press in black cloth, with author and title silk-screened in four colours on boards. Reference: PPB 1972.

The brilliantly-coloured text papers, graduated from green front to purple back end-papers, challenge the eye to respond to the type rather than the paper.

References: Francis; Kotin; Tratt.



Printers' devices: Aliquando, Roger Ascham.

Mother Langridge's
Olde Tyme,
Eggless, Milkless, No-ingredient
Cake.

THE DIETER'S SPECIAL - - -
CALORIE COUNT NIL.

INGREDIENTS:

Care
Caution
And not much
Erudition

This makes a nice, light dessert cake. It will serve veritably any number of hapless guests, and costs practically nothing at all. This would make a pleasant "fini celebre" for a more substantial main course such as "Elephant Stew" which is one of the recipes for gourmets from the Margo Cookery School, Egdon Brillat - Savarin, director.

*Another Bon Mot from Pearl,
the Langridge's 1913 treadle-press Girl.*

This broadside is Langridge: 7.

LANGRIDGE PRODUCTIONS

May and John Langridge, 34 Cornerbrook Dr.,
Don Mills M3A 1H6

May and John Langridge are private printers in the truest sense of the term. The majority of their output is ephemeral--Christmas cards, tributes to friends or topical poems--with their most substantial offerings being their contributions to *Wrongfounts*. They print on a pedal-operated 1913 vintage Pearl, called their "treadle-press Girl" or "cantankerous Pearl", depending on their mood--and the Press's. Their flamboyant approach to printing is reflected in May's poetry, which uses rhyme to criticize the post office or to explain the lateness of a Christmas card. The Langridges are definitely "printing for pleasure", and their affection for and enjoyment of their hobby are communicated to their readers. As participants in the private press field since 1945, they qualify among the pioneers of the art in Canada.

1. [*Christmas card*]
Undated [4] pp. 26 x 18.5 cm. No. 24 of 95 copies, signed by May Langridge. Printed in red and green on a white sheet tipped into red folder. Black illustration on white tipped onto front cover.
2. *For, "A little child shall lead them."* By May Langridge.
Undated. Broadside, 19 x 15.5 cm. Printed in green.
3. *Keep out of the kitchen, you Gormless Galoot!* By May Langridge.
Undated. Single sheet folded to 22 x 9 cm. Printed in black and rose.
4. *The little girl without a clue . . .*, by May Langridge.
Undated. Single sheet folded to 12.5 x 16 cm. Printed in blue, for Isobel and Bill Waugh.

The blue edge which shows under the deckle edge and the use of a decorated initial letter help create a delicate impression.

5. *Mary Keepax's magic moon*, by May Langridge.
Undated. Broadside, 24 x 19 cm. Printed in black.
6. *?Miss Prudence is vain?* By May Langridge.
Undated. Single sheet folded to 17.5 x 9 cm. Printed in orange, for Mavis Fulcher.

7. *Mother Langridge's olde tyme, eggless, milkless, no-ingredient cake* [by May Langridge?]
Undated. Broadside, 21.5 x 15 cm. Printed in blue and black.
8. *My queen so placid . . .*, by May Langridge.
Undated. Broadside, 19 x 11.5 cm. Printed in green, for Jean and Ken Laundry.
9. *On viewing Miss Proctor's bookmark*, by May Langridge.
Undated [4] pp. 18 x 13.5 cm. Printed in blue and rose. A reproduction of the bookmark (i.e. bookplate) printed in pink is tipped onto a blue printed rectangle on the white front cover.
10. *To Ione*, by May Langridge.
Undated. Broadside, 23 x 16.5 cm. Printed in brown and green as a tribute to Ione Wiechel.
11. *To Ruth Duckworth, and her porcelain pots and constellated skies*, by May Langridge.
Undated. Broadside, 17 x 12.5 cm. Printed in rose.
12. [Christmas card]
1967. Single sheet folded once to 20.5 x 12.5 cm. Printed in red and laid in a yellow folder printed with a green lino-cut by May Langridge on the front cover; printed in green on back cover. One of 100 copies.
13. *Wrongfount six*.
1968. 4 pp. 30 x 22.5 cm. Printed in black. Signed by the printers. Bound with other printers' contributions in *Wrongfount* 6.
14. *Pavance for Pierre*, by May Langridge.
[1970?] Single sheet folded to 19 x 12 cm. One of 20 copies, printed in rose.
15. *Wrongfont* [sic] 7; haiku & linocuts by May Langridge.
1970 [15] pp. 25 x 16.5 cm. No. 43 of 110 copies, signed by the printers. Printed in various colours. Bound in black paper covers printed in silver on both covers. Enclosed in brown kraft envelope with other printers' contributions in *Wrongfount* 7.

16. [*Christmas card*]
1970. Single sheet folded to 17.5 x 9 cm. Printed in green and rose. Inserted through a slit is a red and black paper band to which a smaller printed card is tied. Enclosed in an envelope printed in red, blue and green
17. *Summer transfixed*, by May Langridge. Lino-cut by the author.
Christmas 1970 [2] pp. 28 x 21.5 cm. No. 8 of 20 copies, signed by the author/artist. One sheet printed in rose and blue and another in blue tipped into green paper covers printed in red and blue on front cover; red on back cover.
18. *Note from the hustings*, by May Langridge.
[1971?] Broadside, 10 x 18 cm. Printed in black on red stock.
19. *Charles Fothergill, 1782-1840, King's Printer*; a tribute by 2 Canadians [John and May Langridge]. Included in *Wrongfount* 8.
1972. 26 l. 25.5 x 13.5 cm. Printed in black and red. Bound in white paper wrappers printed in black on both covers. Enclosed in red and blue paper folder with contributions from other printers.
20. *To . . . John Robert Colombo, juggler of enchanted words* [by May Langridge?]
1972. Single sheet folded to 16 x 18.5 cm. Printed in green.
21. [*Christmas card*]
1972 [1] p. 21 x 14 cm. Printed in red and green. Tipped into blue paper covers. Tipped on front cover: white sheet printed in red and blue tipped onto a red sheet.
22. [*Christmas card*]
1973 [1] p. 21.5 x 15 cm. No. 25 of 100 copies, signed by May Langridge. White page printed in lime-green has been tipped into green paper covers which are printed in green on the back. Tipped onto the front is a black illustration printed in white.
23. *Ballad*, by May Langridge.
[1973?] [6] pp. 12 x 15 cm. Printed in brown. U. of A. holds two copies, one bound in brown, the other in beige paper covers, both printed in brown. Dedicated to Don Egdon H. Margo of the Pen & Press in California.

24. [*Christmas card*]
1974 [1] p. 26.5 x 18 cm. No. 32 of 100 copies, signed by May Langridge. White page printed in red is tipped into blue covers which are printed in red on the back. Tipped onto the front is a red illustration printed on white.
25. [*Christmas card*]
1975 [1] p. 9 x 16 cm. One of 100 copies, signed by the Langridges. White page printed in red is tipped into black covers which are printed in white on the back. Tipped onto the front is a red and black illustration printed on white. Enclosed in a white envelope printed in red on the front.
26. *Goblast*, v. 4.
1976 [4] pp. within a 64-page volume. 21.5 x 14.5 cm. Printed in blue and red. Bound in beige paper covers with contributions from other printers (all from the United States).
27. [*Christmas card*]
1976 [1] p. 22 x 10 cm. One of 100 copies, signed by May Langridge for herself and her husband. White page printed in red is tipped into green covers which are printed in white front and back. Enclosed in white envelope printed in red on front.
28. *Uncle Sam you're a grand old man!* Included in *Wrongfount* 9.
Oct.1, 1976 [8] pp. 21.5 x 16.5 cm. No. 114 of 125 copies, printed in red and blue. Bound in rose paper covers printed in purple front and back. Included with contributions by other printers in a red (i.e rose), white and blue paper folder.

Reference: Kotin.

MAD-REN PRESS

Soren Madsen, 25 Liberty St., Toronto M6K 1A6

In the person of Soren Madsen, the Mad-Ren is a one-man operation, with contributions from talented illustrators whose styles accord well with Madsen's artistic concerns. He makes his own papers at the Mad-Rag Press, originally employing the Ontario College of Art's paper-making facilities, which he set up. He is as concerned with the book as physical object as he is with literary content, as evidenced by the "authors" of *Will of the wisp*, who include etcher and printer.

His papers are among the loveliest and most imaginative made in Canada. Reminiscent of The Perishable Press (Mt. Horab, Wisconsin) in general style, Mad-Ren brings to Canadian fine printing an exploratory, carefree quality which is technically admirable and emotionally appealing.

1. *Tall grows the eel-grass*. Poems by Donald Ellis. Lithographs by Soren Madsen. 1977 [19] l. 27.5 x 21 cm. No. 13 of 20 copies, printed in black. Bound in tea dyed Indian water-colour paper.

The only one of Mad-Ren's publications which doesn't use Madsen's own paper.

2. *Cloud-drift*, poems by Walter Sawron. Serigraphs by Wendy Cain. 1977 [11] pp. 21.5 x 15.5 cm. No. 12 of 15 copies. Printed in black on colour-flecked, deckle-edged white paper. Sewn into blue colour-flecked paper covers, with title printed in blue on front.

The paper, made of discarded prints and recycled jeans, though delightful of itself, is so dynamically flecked that it sometimes distracts from the poems.

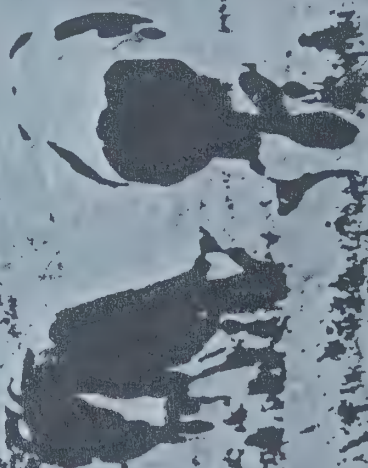
3. *Milk recipes, with comments on cow families in Upper Cownada*. Serigraphs and historical comments by Wendy Cain. 1977 [14] pp. 17.5 x 30.5 cm. No. 4 of 27 copies. Recipes printed in brown, serigraphs in black, comments in various colours, on green deckle-edged paper. Sewn into white paper covers with brown and cream-coloured cow laminated on front cover.

The finely-textured green paper is made from recycled jeans with yellow dye added.

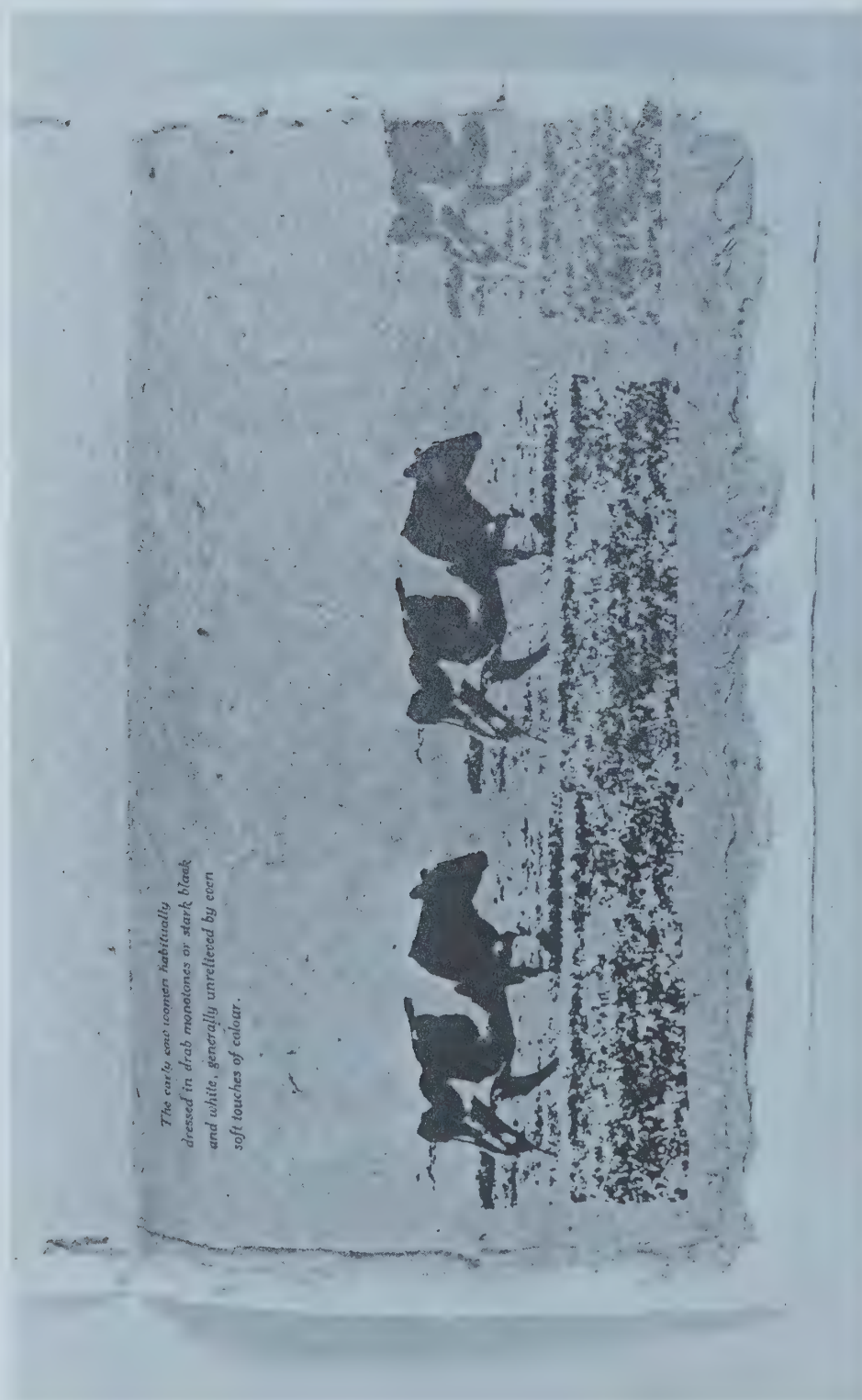
4. *Will of the wisp*, by Walter Sawron [poems] Olga Philip [etchings] Soren Madsen [printing].
1977 [15] pp. 17.5 x 15 cm. No. 2 of 20 copies.
Printed in black on turquoise deckle-edged paper.
Sewn into turquoise paper covers; title blind-stamped on front.

References: Kotin; Kritzwiser II.

The most ingenious agricultural development of the early cow sellers was their harvesting techniques. Once the crops were sown early in the spring, rather than waiting idle throughout the summer months, harvesting was conducted diligently each day in small quantities so that they were not over-whelmed in late summer by the mammoth task of harvesting the entire years growth in a short period.



A whimsical page from Mad-ren: 3.



*The early cow women habitually
dressed in drab monotonies of stark black
and white, generally unrelieved by even
soft touches of colour.*

A further sample from Mad-ren 3.

PACHTER, CHARLES

24 Ryerson Ave., Toronto M5T 2P3

Charles Pachter's printing emphasizes printmaking rather than book production, but has earned a place in Canadian fine printing history with his portfolios illustrating the work of Canadian poets. Born in Toronto, he studied there, at the Sorbonne and at the Cranbrook Academy of Art, Bloomfield Hills, Michigan, where he produced several of his portfolios and the hand-made paper on which some are printed. Printing of the portfolios was restricted to about five years during and immediately following his experience at the Cranbrook Academy; recently, he has turned more to painting to express himself artistically.

1. *The circle game*, by Margaret Atwood.
1964.
2. *Small stones*, by Wook Kyung Choi.
1964.
3. *For turned is the day*.
1965.
4. *Kaleidoscopes: baroque; a poem*, by Margaret Atwood.
1965.
5. *Morning song*, by Charles Pachter.
1965.
6. *Talismans for children*, by Margaret Atwood.
1965.
7. *Expeditions; poems*, by Margaret Atwood.
1966.
8. *Speeches for Doctor Frankenstein*, by Margaret Atwood.
Illustrations by Charles Pachter.
Apr. 20, 1966 [31] pp. 32.5 x 24.5 cm. No. 11 of
15 copies, printed in black, green, blue, turquoise,
red and brown; illustrations also in a variety of
colours. Issued in a gray-green cloth-covered folder.
Printed at the Cranbrook Academy of Art.

The colours of Pachter's soft, hand-made papers themselves become part of the vibrant illustrations.

9. *Notebook pages*, by John Newlove. Lithographs by Charles Pachter. 1966 (lithographs signed by the artist and dated Nov. 1, 1966) [34] pp. 29.5 x 39.5 cm. No. 13 of 15 copies, printed in black. Issued in an olive green cloth-covered portfolio.
10. *A black plastic button and a yellow yoyo*, by Alden Nowlan. 1968.
11. *Wiggle to the laundromat*, by Dennis Lee. 1969.

References: McDonald; Robert; Zemans.

PAROQUET PRESS

H. Detlev Voss, Cooksville

Although H. Detlev Voss had been printing on a copperplate press since the late 1940's (even before his immigration to Canada in 1951), it technically wasn't until the acquisition of a Kelsey Excelsior in 1964 that the Paroquet Press was founded. Although he printed considerable ephemera, only two books were issued under the Press's imprint before the death of the proprietor on December 23, 1976. An exhibition of his book designs, paper silhouettes and engravings was held at North York Public Library in the spring of 1978.

1. *1957: much luck, prosperity, happiness, health, success, contentment for you . . .*, compiled by H. Detlev Voss.
1956.
2. *Nineteen hundred fifty eight: beauty, strength, wisdom, wealth*, by H. Detlev Voss.
1957.
3. *To wish you happiness for this coming year*, by H. Detlev Voss.
1961.
4. *Should I?* Included in *Wrongfount* 3.
1965.
5. *The unloved one*, by G. Alec Phare. Included in *Wrongfount* 4.
1966.
Reference: PPB 1966.
6. *Cobbett*, by John Robert Colombo. Included in *Wrongfount* 5. (Poem no. 14)
Dec. 1966. Broadside, 23 x 15 cm. Printed in black (initial letter in red). Enclosed with other contributions in a purple paper portfolio.
7. 67. Included in *Wrongfount* 5.
[1966?] [4] pp. 15.5 x 8.5 cm. Signed by the author. Printed in black and brown. Number "7" blind embossed on page [one].
8. *Recipes . . .*, by H. Detlev Voss.
1968.
9. *January 1 . . . Why?* by H. Detlev Voss.
1969.

10. *The minute that lasts 24 hours*, by H. Detlev Voss.
1970.
11. *Bigness in business*, by Robert Townsend.
1973.
12. *Novelle*, by [Johann Wolfgang von] Goethe. Silhouette illustrations by H. Detlev Voss.
1973 [53] pp. 31.5 x 26 cm. No. 95 of 100 copies, signed by the author. Printed in black. Bound by The Carswell Printing Company in dark gray cloth, printed in black and gold. Issued in a gray box made by Ontario Paper Box Mfg. Co. White label printed in black on front cover and spine; two information labels on inside covers of box.

Every detail of this publication, including the exquisite silhouette illustrations, the blackness of the text ink, the matching of the text design to the shape of the illustrations, and the choice of limp covers rather than hard boards to accommodate the Japanese-style double-folded leaves, has obviously been meticulously planned, with spectacular results.

13. *Some facts and some figures*, by H. Detlev Voss.
1974.
14. *Gysbreght van Aemstel, d'Ondergank van zijne stad, en zijn ballingschap. Treuspel*, by Joost van den Vondel.
1975.

Reference: Kotin.

ROGER ASCHAM PRESS

George McDonagh, 1358 Glenburnie Rd., Mississauga L5G 3C8

Named for Queen Elizabeth I's literature teacher, George McDonagh's press has been operating since 1964. In the publisher's announcement for *The Brazen Tower*, he explains his philosophy of printing: "My aim for Roger Ascham Press has been to print books of outstanding material in a form that can only be achieved by the care for detail that hand work allows."

His projects are ambitiously-conceived; he produces lengthy, hard-cover editions, tackling demandingly long prose as often as poetry. Characteristically, Roger Ascham books are tall and narrow, and lines of prose are unjustified.

1. *El toro and other poems*, by Helena Turunen.
1965. An excerpt was included in *Wrongfount* 4.
Reference: PPB 1966.
2. *Roger Ascham Press annual beer fest*, December 4, 1965.
Included in *Wrongfount* 4.
1965.
3. *The Credit Indians*, by William Lyon Mackenzie.
Arranged by John Robert Colombo. Included in *Wrongfount* 5. (Poem no. 3)
1967 [4] pp. 15 x 22.5 cm. Printed in black, blue and brown. Included with other contributions in a purple paper portfolio.
4. *Five American moderns*, by Peter Buitenhuis. With five line-block reproductions of drawings by George R. McDonagh, watercoloured by hand.
1968 [107] pp. 24 x 15 cm. No. 39 of 90 copies, printed in black and brown. Sewn in gray paper boards printed in gray on spine and front.
Reference: PPB 1968.

Intriguing shapes and line flows characterize the marginal illustrations.

5. *Millwood Road poems*, by Douglas Lochhead. With 32 silk-screen illustrations by Kenneth Lochhead.
1970 [151] pp. 26 x 15 cm. No. 14 of 125 copies, signed by the author and artist. Printed in black and gray. "Perfect" bound in quarter white paper (printed in black on spine) with black paper boards, printed in white on front.
Reference: PPB 1970.

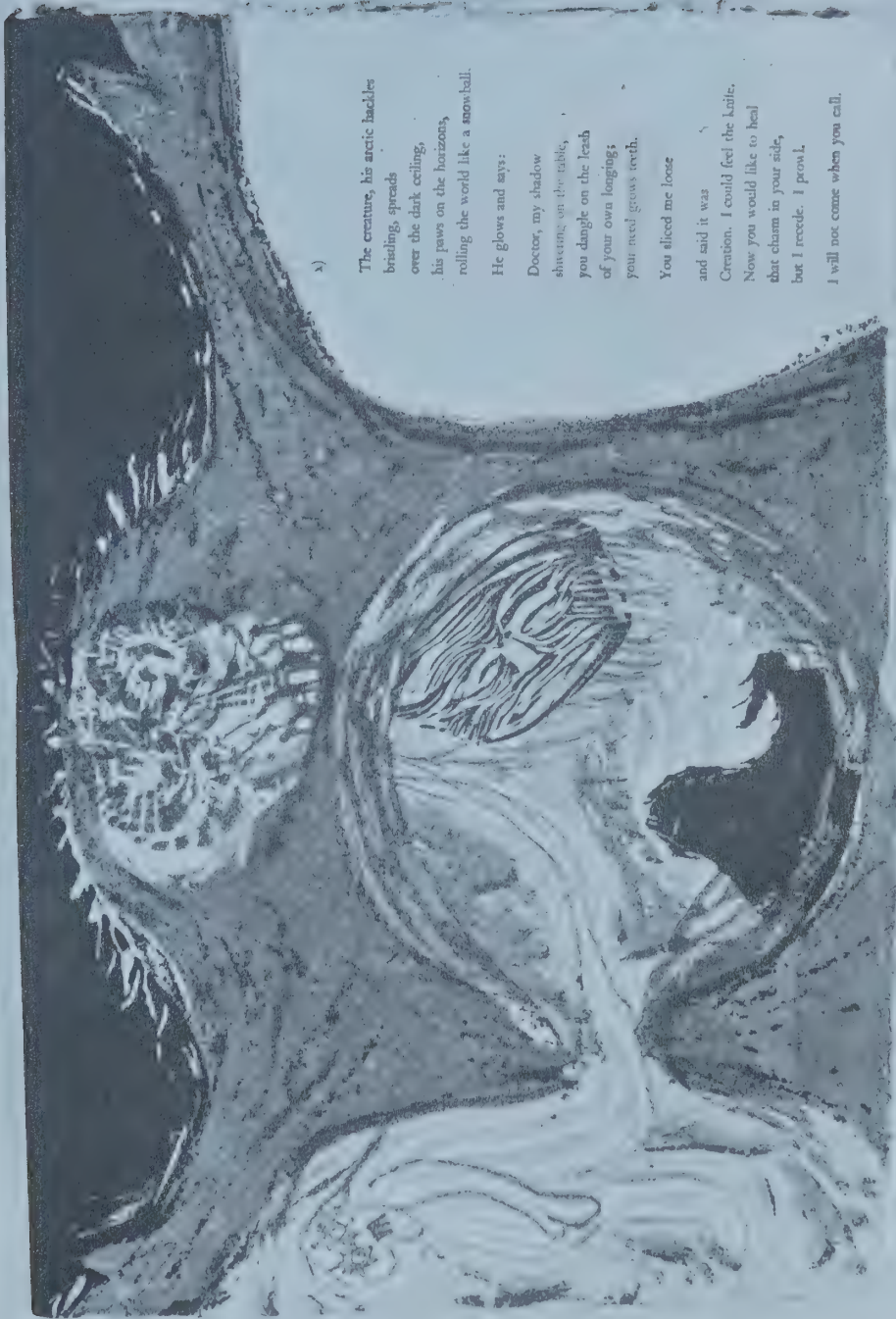
The weakness of the binding, from which pages have escaped, is an annoying intrusion into the overall enjoyment of the book.

6. *The brazen tower*, short stories by Ralph Gustafson. With fourteen line-block reproductions of drawings by Bill Jardine. 1974 (publisher's announcement dated April 1975) [145] pp. 25.5 x 15 cm. 120 numbered copies, printed in black and several colours.
Copy 1: No. 15 of 20 copies quarter-bound in gray cloth and blue and yellow linen hand-dyed by Muriel McDonagh. Printed in blue on the spine.
Copy 2: No. 29 of 100 copies quarter-bound in gray and blue paper-covered boards. Printed in yellow on the front cover and in blue on the spine.
Reference: PPB 1974.

The design on the linen-bound U. of A. copy (each hand-dyed design was different) sympathetically echoes the gold circular pattern on the title-page.

7. *A slight trace of ash; poems of recollection*, Walter Bauer. 1976.

References: Kotin; Tratt.



The creature, his arctic hackles
bristling, spreads
over the dark ceiling,
his paws on the horizons,
rolling the world like a snowball.

He glows and says:

Doctor, my shadow
shivering on the table,
you dangle on the leash
of your own longing;
your need grows teeth.

You sliced me loose

and said it was

Creation. I could feel the knife,
Now you would like to heal
that charm in your side,
but I recede. I growl.
I will not come when you call.

A two-page spread from Margaret Atwood's *Speeches for Doctor Frankenstein* (Pachter: 8).



Binding for Roger Ascham: 6.

ROUNDSTONE PRESS

Robert Burdett, Toronto

Roundstone Press ventured briefly into the hand-printing scene in the early 1970's before being incorporated as the Roundstone Council for the Arts and commencing publication of *Canadian Artists in Exhibition* in 1973.

1. *The gig*.
Oct. 30, 1969.
2. *Colours of blackness*, little sunless poems from Canada by Bob Burdett, Russell McRae, and Vera Frenkel.
1970 [10] pp. Folded to 11 x 11 cm. No. 178 of 1000 copies, signed by the printer, R. Burdett. Printed in blue on black paper. Two sheets, each 32 x 11 cm., are laid across each other at right angles, then folded twice, making a square.
3. *Image spaces*, by Vera Frenkel.
1971 [56] pp. 20 x 15 cm. One of 1000 copies. Text in black; illustrations in black, gray and white. Bound in white paper wrappers illustrated in black, gray and blue.

The book contains original prints as some of Vera Frenkel's illustrations were printed directly from the plates.

References: McCutcheon; Tratt.

SERIPRESS

Nelson Ball and Barbara Caruso
686 Richmond St. West, Toronto M6J 1C3

Seripress is even more difficult to categorize than most Canadian private presses. A concern for finely-crafted works is certainly one of its principles; so is the promotion of experimental, rather than traditional, poetry. Illustration dominates some of the works or, in several cases, actually forms the poem (note especially the bp Nichol/Barbara Caruso collaborations, in which no differentiation is made between author and artist). Most of Seripress's publications are (as the name suggests) reproduced by the silk-screen process; however, in some cases, the text is letterpress. Its concern with breaking down the traditional division between form and content while maintaining aesthetic principles places it at the forefront of experimental fine printing in Canada.

1. *The adventures of Milt the Morph in colour*, by bp Nichol and Barbara Caruso.
1972 (prints dated 1971) [11] l. 39.5 x 76.5 cm.
No. 5 of 25 copies, printed in various colours.
Issued loose in a gray buckram portfolio.

According to the introduction, "what is shown is a process the coming together of two different perceptual systems at the point where they fix around one frame of reference."

2. *Aleph unit*, by bp Nichol. Silkscreens printed by Barbara Caruso; letterpress by Nelson Adams.
1973 [12] l. 13.5 x 16 cm. No. 64 of 70 copies, signed by the author. Printed in black. Issued loose in a black buckram folder printed in gold on the front.
3. *Dry spell*; poem by Nelson Ball, serigraph by Barbara Caruso.
1973. Single sheet, 15 x 38 cm., folded twice vertically to 15 x 14 cm. Serigraph (dated 1972) tipped into middle section. No. 24 of 80 copies, signed by the poet; print signed by the artist. Text in black; illustration in gray.
4. *Our arms are featherless wings*; poem by Nelson Ball, serigraph by Barbara Caruso.
1973. Single sheet, 15 x 38 cm., folded twice vertically to 15 x 14 cm. Serigraph (dated 1972) tipped into middle section. No. 23 of 80 copies, signed by the poet; print signed by the artist. Text in black; illustration in gray, blue and orange.

5. *Unit of four*, by bp Nichol. Silkscreens printed by Barbara Caruso, letterpress by Nelson Adams.
1973 [10] l. 14 x 13.5 cm. No. 83 of 90 copies, signed by the author. Printed in black. Issued loose in a black buckram folder printed in gold on the front.
6. *H: a history*, by Steve McCaffery.
1974 [1] l. 12.5 x 19 cm. Two of 100 copies, signed by the author. Printed in black. Tipped into white card covers printed in black on front and back.
7. *Moon, a post-semiotic sequence*, by Steve McCaffery.
1974 [3] l. 23 x 16.5 cm. Two of 100 copies, signed by the author. Printed in black. Issued loose in a blue paper folder printed in black on the front.
8. *The shore: a poem*, by Nelson Ball, and 2 prints by Barbara Caruso.
1974 [3] l. 22.5 x 16.5 cm. No. 11 of 50 copies, signed by the author; prints signed by the artist. Printed in black. Issued loose in a blue paper folder.
9. *Air loom*, by Stephen Scobie. Serigraph by Barbara Caruso.
1975 [16] l. 18.5 x 11.5 cm. One of 100 copies, signed by the author; print signed by the artist. Printed in black. Issued loose in a black paper folder printed in blue on the front.
10. *Crossword*, by David Aylward.
1975 [3] l. 22 x 15.5 cm. One of 100 copies, signed by the author. Printed in black. Issued loose in a black paper folder printed in white on the front and on inside flap.
11. *Noneever*, by David Aylward.
1975 [4] pp. 26.5 x 28 cm. Two of 80 copies, both signed by the author. Printed in black. Unbound.
12. *Planes*, by Mike Doyle. Graphics by P.K. Irwin [i.e. P.K. Page].
1975 [13] l. 25.5 x 25.5 cm. No. 42 of 50 copies, printed in black. Issued in a black paper folder with black and white illustration on the front.

13. *Colour lock, black series: serigraphs*, by Barbara Caruso.
1976 [10] l. 25.5 x 25.5 cm. No. 19 of 20 copies; each serigraph numbered and signed by the artist. Printed in various colours. Issued loose in a black paper folder in a white paper slip-case.
14. *H, an excursion*, by bp Nichol and Barbara Caruso.
1976 [10] l. 15.5 x 15.5 cm. No. 54 of 60 copies, issued by the authors. Printed in various colours. Issued in a black paper folder printed in blue on the front.

Reference: Tratt.



Three volumes of poetry by Richard Outram. *Eight poems* was the sole effort of Allan Fleming's Tortoise Press (see p. 115) while the other two are from Outram's own press (Gauntlet: 24) and Aliquando: 29.



Three books by Douglas Lochhead. Aliquando: 33, Roger Ascham: 5, and Three Fathom: 3.

THREE FATHOM PRESS

Douglas Lochhead
Toronto

Poet, teacher, bibliographer and printer--Douglas Lochhead fills all these roles, combining the first and last in printing his own poetry. Although the first of his publications listed below was produced in Halifax, the other three were printed during his years in Toronto. The last two items were printed on Carl Dair's Albion. Lochhead's own Albion and proof press are now set up at Mount Allison University where this Press's activities continue.

1. *An old woman looks out on Gabarus Bay remembering history* June 8, 1958, by Douglas Lochhead. (Poems in folio, 1)
1959 [4] pp. 21.5 x 17.5 cm. One of 100 copies, printed in blue. Unbound.
2. *Shepherds before kings*, by Douglas Lochhead. (Poems in folio, 2)
1963 [4] pp. 21.5 x 16.5 cm. One of 100 copies, signed by the author. Printed in black. Unbound.
3. *A & B & C &*, an alphabet by Douglas Lochhead.
1969 [31] l. 28.5 x 22.5 cm. One of 60 copies.
Printed in a variety of colours by Pat Kennedy, Tom Lytle, Peter Greig and Douglas Lochhead.
Issued in a black paper folder printed in black on the front; yellow label printed in black on the spine.
4. *Hotei watching a cockfight*, by Miyamoto Musashi.
Included in *Wrongfount* 7.
[1971?] Broadside, 30.5 x 15 cm. Printed in blue.
Enclosed in brown kraft envelope with contributions from other printers.

References: Kotin; Tratt.

VILLAGE PRESS

Gus Rueter, Thornhill

Village Press was the undertaking of compositor Gus Rueter, with occasional assistance from his sons Will (founder of The Aliquando Press) and Vincent. "The name Village Press was chosen, partly in admiration for Frederic W. Goudy, and partly because of the Press's location near the village of Thornhill." (Kotin, 72.) Printing presses used included, initially, a 10 x 15 platen, then a 15 x 22 Golding clamshell and later a 16 x 20 Hoe hand press.

1. *The teacher of wisdom: a poem in prose of one who gave away his most precious possession*, by Oscar Wilde. 1957.
2. *Diary of a madman*, by Lusin. Translated by Chi-Chen Wang. Introd. by Julie Rueter. 1958.
3. *Postscript*, by [Ludwig van] Beethoven. Included in *Wrongfount* 1. 1960 [4] pp. 25.5 x 17.5 cm. Printed in Vancouver, in black, gray and red. Included with contributions from other printers in an envelope.
4. *Our private press*, a poem by Gustav Rueter. 1961.
5. *Poems*, by David A. Donnell. At head of title: Leaves are falling on the rivers, fruits are falling in the garden. Lino-cut illustration by Gus Rueter. Oct. 1961 [28] pp. 22.5 x 15.5 cm. One of 128 copies; text printed in black and blue, illustration in gold. Bound in brown velour printed in blue with decorations blind-stamped on the front. Reference: PPB 1969.

The subdued blue chosen for the title, decorations and colophon contrasts harmoniously, rather than conflicts, with the black text ink.

6. *The stone-cutter's dream*, by Multatuli [pseud. of Edward Douwes Dekker]. Translated by Gustav Rueter. 1961. Reference: PPB 1969.

7. *Go to it*, an exchange of letters . . . between Beatrice Warde . . . and Arnold Rockman. Included in *Wrongfount* 2. 1962.
Reference: PPB 1963.
8. *Battesimo*, by Luigi Romeo. 1963.
Reference: PPB 1969.
9. *The Gonakadet myth*, retold by Marius Barbeau. Lino-cut by Vincent Rueter. Included in *Wrongfount* 2. 1963.
Reference: PPB 1963.
10. *An orange from Portugal*, by Hugh MacLennan. Lino-cut by Aba Bayefsky. 1964.
Reference: PPB 1969.
11. *Why typography?* Remarks by Carl Dair. Included in *Wrongfount* 3. 1964. Printed and issued jointly by Stan Bevington at the Coach House Press, William Rueter at The Aliquando Press, and Vincent Rueter at the Village Press.
12. *The ballad of Thrym, an old Icelandic poem*. Translated by Humphrey Milnes. Illus. by Aba Bayefsky. 1965. Produced in collaboration with Carl Dair (Kotin, 72).
Reference: PPB 1965.

Note: "Private printing" erroneously attributes *Tales from the Talmud* to Village Press--see under Cape & Company.

References: Kotin; "Private printing"; Tratt.

WOODCHUCK PRESS

Thoreau MacDonald, 121 Centre St., Thornhill L4J 1G3

Thoreau MacDonald is a pioneer of Canadian book design, being an early proponent of the book as art form. Son of Group of Seven member J.E.H. MacDonald, he specialized in illustration, a field in which several Group members had refined their techniques before turning their energy to painting. Even readers who do not immediately recognize the younger MacDonald's name are probably familiar with his work, through many early *Canadian forum* covers, for example, or numerous Ryerson Press publications including MacDonald's re-designing of his father's cover for the Ryerson Poetry Chap-books in 1942.

In addition to his assignments for commercial firms, MacDonald celebrated his love of nature, history and rural life in several small privately-printed books combining illustrations and lettering. Several of these bear the Woodchuck Press imprint; others the place of publication only. Both Hunter and Bruce Pierce include as Woodchuck publications some of those without the imprint; however, for this listing, only items specifically designated as Woodchuck are noted. Edison is the best source for identifying MacDonald's other privately printed works.

1. *A few of the old gates at Thornhill and some nearby farms*, by Thoreau MacDonald.
1933.
Reference: Edison A4.
2. *Village & fields, a few country poems*, by J.E.H. MacDonald. Drawings by Thoreau MacDonald.
1933 [13] pp. 20 x 15 cm. One of about 200 copies, printed in black. Issued in cream-coloured paper wrappers, printed and illustrated in black on the front.
Reference: Edison B15.
3. *A year on the farm, or The woodchuck's almanac*, by Thoreau MacDonald.
1934 [15] pp. 17.5 x 15 cm. One of about 200 copies, signed by the author. Printed in black. Issued in brown paper wrappers printed and illustrated in black.
Reference: Edison A5.
4. *My high horse, a mountain memory*, by J.E.H. MacDonald.
1934 [9] pp. 21.5 x 15 cm. Printed in black. Issued in gray paper wrappers printed and illustrated in black.

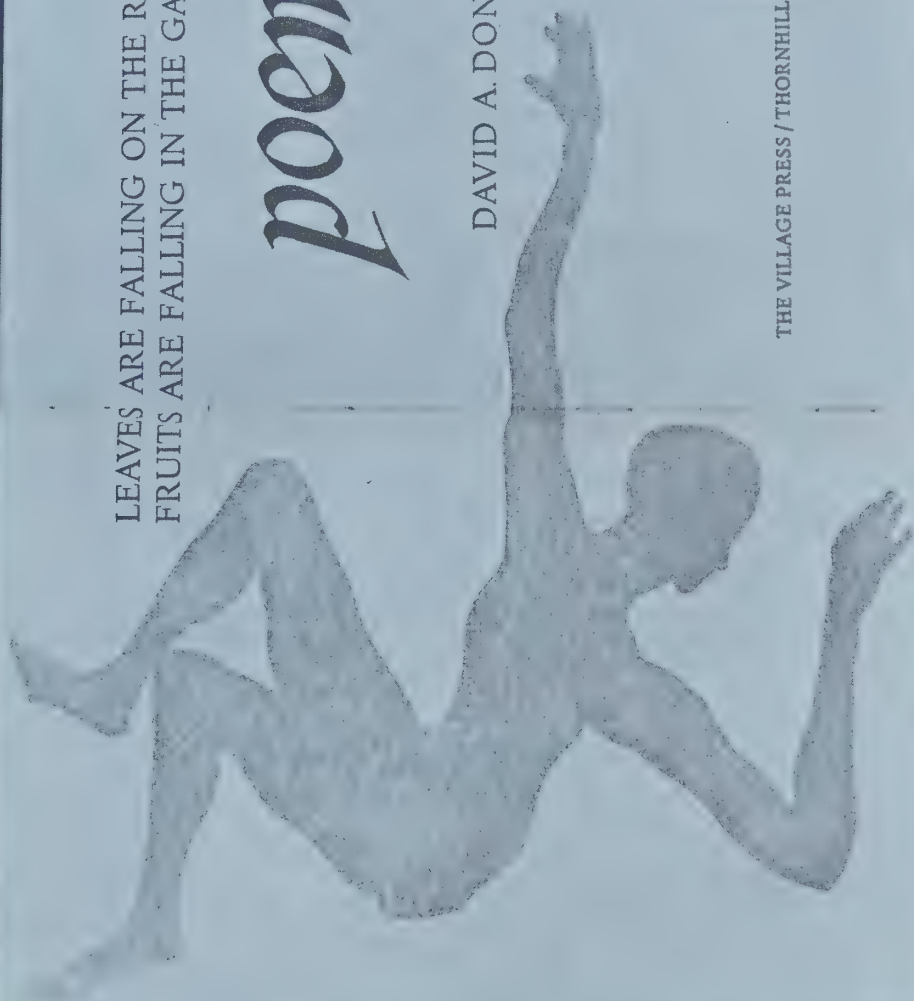
LEAVES ARE FALLING ON THE RIVERS
FRUITS ARE FALLING IN THE GARDEN

poems

DAVID A. DONNELL



THE VILLAGE PRESS / THORNHILL



Title-page of Village: 5 with lino-cut illustration by Gus Rueter.



According to Edison B18, a second edition was issued the same year, but without the drawing by J.E.H. MacDonald.

5. *Some tools of the pioneers*, drawn by Thoreau MacDonald. 1936 [13] pp. 18 x 15.5 cm. Printed in black. Issued in buff coloured paper wrappers printed and illustrated in black. Reference: Edison A7.
6. *The industrious bear*, from Krylov's *Fables*. 1938 [6] l. 15 x 12.5 cm. One of about 500 copies, printed in black for the Russian Church Bazaar. Issued in gold paper wrappers printed and illustrated in black on front and back. Reference: Edison A8.
7. *Talks with a hunter*, by Thoreau MacDonald. [1946] [10] pp. 18 x 13 cm. Printed in black. Issued in yellow paper wrappers printed and illustrated in black on front and back. Reference: Edison A11.
8. *Bookplate designs*, by J.E.H. MacDonald. Cover title: *J.E.H. MacDonald designs for bookplates*. 1966 [18] pp. 20.5 x 15.5 cm. Printed in black. Issued in gold paper wrappers printed and illustrated in black on front and back. Reference: Edison B64.

Note: Pierce says that this is not a Woodchuck Press publication, but a commercial design done for a friend at whose request MacDonald allowed the logo to be used.

U. of A. also holds a publication bearing a version of the Woodchuck Press logo similar to that in no. 8 but without the motto and press name, and with illustrations initialled TM. The reproduction and printing of the item, *Dame Wiggins of Lee and her seven wonderful cats* (1976), is, however, of lower quality than MacDonald's other privately printed books.

References: Edison; Hunter; Pierce; "Private printing"; Sandwell.

OTHER ONTARIO PRESSES

ALMEY, M. KERRIGAN

Trenton

The quest for ouzo, by Al Purdy. Lino-cuts by Tony Lassing.
June 1970 [52] l. 31 x 23.5 cm. No. 14 of 69 copies, signed by the author, artist and printer. Text in black; illustrations in various colours. Sewn by the printer in oriental style, in beige cloth-covered boards printed in red and black on the front.

CUNNINGHAM, ELIZABETH

Toronto

[*An Erik Satie whimsical*]
Spring 1973 [33] pp. 19 x 18 cm. One of 59 copies, signed by the printer. Printed in brown and orange. "End-papers" (i.e. wrappers) of raw linen paper made by O (i.e. Andrew J. Smith, according to Kotin, p. 35). Enclosed in an orange and gold hand-woven linen bag (made by the author, according to Kotin).

Reference: Kotin.

ECKHËRT, CONSTANCE AND GEORGE

Toronto

Poems and prints, an exploration in book form. Poetry by Sally Kurzdorfer; wood-block prints by Constance Eckhert.
Jan. 1973 [87] pp. 29.5 x 21 cm. No. 21 of 98 copies, signed by the author and printers. Printed in various colours. Bound in brown cloth-covered boards printed in gold on the spine and front.

OTHER ONTARIO PRESSES (cont.)

McMASTER UNIVERSITY. DEPARTMENT OF ENGLISH

Hamilton

Following Ryder, this is an example of a teaching press of the bibliographic variety.

Short time, 4 or 5 new poems by Philip Sharpe.
1969 [5] pp. 22.5 x 14 cm. No. 90 of 200 copies,
printed in black. Stapled into white paper covers
printed in black on the front.

TORTOISE PRESS

Allan Fleming, Toronto

Allan Fleming's influence on Canadian book design results not from the single private press book he produced but from the many titles he designed for the University of Toronto Press, Copp Clark and other publishers. His impact on Canadians generally was felt through his corporate design, logos and letterforms. Work at Cooper & Beatty, McLaren Advertising and the University of Toronto Press was interspersed with teaching at the Ontario College of Art, redesigning *MacLean's* and freelancing. Fleming died in 1977.

Eight poems, by Richard Outram.
[1959] [8] pp. 28 x 15 cm. [One of 190 copies]
Printed in black. Sewn into white paper wrappers
printed in black on the front.

References: Cobb; Freedman; Fulford I and II; Kotin;
Tratt.

ADDITIONS AND CORRECTIONS TO NO. 17

I

Items marked * were listed but not described in No. 17. All other items were not previously listed.

LES ÉDITIONS DE L'ÉGLANTIER

Spelling of the Press's name in the first line of the narrative should read "Églantier".

ÉDITIONS DU SONGE

Syntaxe pour Lardera, de Guy Robert.
Nov. 1969 [27] 1. 18.5 x 22.5 cm. No. 162 of 400 copies (total issue: 450). Text printed in black, with black and white photographs. Original engraved frontispiece pulled at Ateliers Lacourière, Paris; signed and numbered by Berto Lardera. Unbound gatherings contained within a Pierre Ouvrard folder of copper-coloured synthetic material lined with brown cloth. Printer's device and title stamped in blue on cover.

ÉDITIONS ERTA

See Additions, II.

FOUR HUMOURS PRESS

- * *Drifting into grey*, by William Latta. Linoleum cuts by Michael Adams.
1977. 22 pp. 25 x 16 cm. Printed in black. Sewn by Standard Systems into tan paper covers. Printed in black on the front with a woodcut by Suzanne Gauthier.

KLANAK PRESS

Add to references: Francis.

LANDE, LAWRENCE

- * *The practicality of idealism*, by Lawrence Montague Lande.
Jan. 1942 [68] pp. 17.5 x 18 cm. Printed in black, with red, hand-coloured initials for each section. Bound in teal blue cloth-covered boards with title stamped in gold on the front.
- * *Credo and an open letter to a scientist*, by Lawrence Lande. Penned and designed by Avis S. Fyshe.
1950 [30] pp. 35 x 25.5 cm. Printed in red and black. Quarter-bound in maroon buckram and gray and white wood-patterned paper-covered boards printed in gold on the front.

Expendable, and other poems, by Lawrence Lande.
1960.

Experience!, poems by Lawrence Lande and Alain Verval [pseud. of Thomas Greenwood].
1963. Printed by Les Frères des Ecoles Chrésiennes.

- * *Toward the complete man; a discourse, together with an appreciation of William Blake and Martin Buber*, by Lawrence Lande.
1974. Printed by Osiris.

Adventures in collecting: books and Blake and Buber, by Lawrence Lande.
1976. Printed by Morriss Printing Company.

McFARLANE, PAUL

The symbol and the saint, by Eugene Field.
Christmas 1926 [25] pp. 18.5 x 11.5 cm. Printed in black. Quarter-bound in cream and blue paper-covered boards with a gold label printed in blue on the front.

The worker in sandalwood, by Marjorie L.C. Pickthall. Christmas 1930 [22] pp. 21 x 15 cm. Printed in black and ochre. Quarter-bound in cream and blue paper-covered boards. Front: sandalwood label printed in black. Spine: cream label printed in gold.

MORRISS PRINTING COMPANY

The re-annexation of British Columbia to the United States: right, proper and desirable. An address delivered by Hon. Elwood Evans . . . Jan. 18, 1870. 1965. 66 pp. 24.5 x 17 cm. No. 172 of 250 copies, printed in black and red. Map printed on end-papers. Bound in black cloth-covered boards printed in gold on front and spine.

On arts in society. Selections from the periodical writings of Donald Drew Egbert. 1970 [184] pp. 29 x 23 cm. One of 500 copies, designed by Gustav Rueter and printed by Morriss Printing Company for the University of Victoria Department of History in Art as No. 3 in its series, *History in the Arts*. Printed in black and rust. Bound in green cloth-covered boards printed in silver on the spine. Dust jacket printed in green.

Adventures in collecting: books and Blake and Buber, by Lawrence Lande. 1976 [137] pp. 28 x 20 cm. One of 50 copies, signed by the author. Designed by Robert Reid, and printed in red and black for the McLennan Library of McGill University. Publication 11 of the Lawrence Lande Foundation for Canadian Historical Research, McGill University. Bound in beige cloth-covered boards with brown labels printed in gold on the front and spine; marbled end-papers by Bernard Parent.

OSIRIS

- * *J.-J. Girouard & les Patriotes de 1837-38: portraits*. Notes bio-bibliographiques par Clément Laurin. 1973. 119 pp. 29 x 23 cm. No. 158 of 220 copies, signed by the editors (including Charles Phillips). Printed in black. Enclosed loose in a green cloth-covered portfolio printed in gold on the front.

Toward the complete man; a discourse, together with an appreciation of William Blake and Martin Buber, by Lawrence Lande.

1974 [74] pp. 21.5 x 14.5 cm. No. 96 of 100 copies, signed by the author. Printed in black. Sewn into purple paper covers printed in black on the front.

PERIWINKLE PRESS

- * *A letter from Paris*, by Joe Plaskett.
1961? Broadside, 43 x 28 cm. Printed in red and black by the Pica Press.

The snow bridge, by Anne Margaret Angus.

1964 [3] pp. 24 x 16.5 cm. Printed in black. Laid into white paper covers printed in black (decoration in gray) on the front.

Add to references: Francis.

REDPATH PRESS

See Additions, II.

THE RONALDS COMPANY

Of smoking. From the book *Pagan papers* by Kenneth Grahame.
1946.

UNIVERSITY OF ALBERTA. DEPARTMENT OF ART AND DESIGN

16 new positions for insects. Conceived, designed, drawn and hand-colored by Avis Burchna11 and 11 other Art and Design students at the University of Alberta under the direction of Bruce Bentz.
July 1977 [17] l. 26 x 19 cm. No. 9 of 75 copies, offset printed in black. Coil-bound with title printed in black on front.

This is an example of Ryder's teaching-handicraft category.

ADDITIONS AND CORRECTIONS TO NO. 17

II

Since No. 17, acquisitions to Special Collections's holdings of Éditions Erta and Redpath Press have been extensive, while our former holdings were sparse. The listings which follow are therefore a replacement of the original entries rather than additions to them.

ÉDITIONS ERTA

Montréal, P.Q.

1. *Faire naître*, de Roland Giguère. Illustrations Albert Dumouchel.
1949 [39] l. 28 x 21.5 cm. Mock-up for an edition of 100 copies. Printed in various colours (serigraphs in black). Unbound.

U. of A. also holds layout copy.
2. *Le poème mobile*, poème écrit en collaboration par Théodor Koenig et Roland Giguère le 25 mai 1950 sur une distance de 362 milles Boston-Montreal (Massachusetts-New Hampshire-Vermont-Prov. de Québec).
1950 [8] pp. 20.5 x 16.5 cm. No. 69 of 80 copies, signed by the authors. Printed in black on pale gray paper; illustration (tipped on verso of title-page) on white paper. Unsewn in gray paper covers with a black line block on the front.
3. *3 pas*, de Roland Giguère; 4 gravures de Conrad Tremblay.
1950 [18] pp. 23 x 16.5 cm. No. 13 of 33 copies. The poems (lino-cuts by the author) and lino-cut illustrations are printed in black on cream coloured paper and stapled into black paper covers printed in white and yellow.
4. *Décanté*, poèmes par Théodor Koenig.
July 1950 [51] l. 23 x 15.5 cm. No. 40 of 63 copies, printed in black. Bound in pale gray paper covers printed in black and red. Errata slip laid in.

5. *Clefs neuves; poèmes ouverts, poèmes fermés*, de Théodor Koenig.
Nov. 1950 [46] pp. 20.5 x 14.5 cm. No. 109 of 165 copies, printed in black. White paper covers with a black design by Jacques Saint-Cyr.
6. *Les nuits abat-jour*, poèmes de Roland Giguère avec images de Albert Dumouchel.
Nov. 1950 [49] pp. 25.5 x 21 cm. No. 3 of 25 copies, printed in black. Laid in a white cardboard portfolio printed in black with a debossed design front and back. "Hand set and printed with the help of Ivar Labrie".
7. *20 lithographies*, par Gérard Tremblay. Introduction de Roland Giguère.
Jan. 1951 [24] l. 28 x 21 cm. No. 53 of 100 copies, lithographed in black and laid in a brown and black paper portfolio.
8. *Yeux fixes; ou l'ébullition de l'intérieur*, de Roland Giguère.
May 1951 [28] pp. 16.5 x 13 cm. No. 38 of 180 copies, printed in black. Bound in white paper covers printed in black (title in red) with cover illustration by Gérard Tremblay extending over front and back.
9. *Midi perdu*, poème de Roland Giguère; dessins de Gérard Tremblay.
July 1951. U. of A. only holds the original manuscript for the blueprints on which this work was produced. The 12 pages of text and illustrations are written and drawn in black on a continuous roll of tracing paper, 31 x 194 cm. long. The blueprint cover is on a separate sheet of paper, 31 x 59 cm.
10. *Images apprivoisées*, de Roland Giguère.
Nov. 6, 1953 [36] pp. 14.5 x 13 cm. 100 numbered copies (U. of A. copy marked "H.C." [hors commerce]). Printed in black with 16 illustrations, one facing each poem. Laid in a black paper folder printed in white on the front.
11. *Totems*, de Gilles Hénault. Illustré de Albert Dumouchel. (Collection de la Tête armée, 1)
Dec. 15, 1953 [29] pp. 14.5 x 16 cm. No. 141 of 335 copies. Printed in black and bound in white paper covers with front cover design by Albert Dumouchel in dark green.

12. *Les armes blanches*, de Roland Giguère avec 6 dessins de l'auteur. (Collection de la Tête armée, 2)
Feb. 15, 1954 [29] pp. 19.5 x 16.5 cm. No. 55 of the first 100 copies of an edition of 350. Printed in black, bound in white paper covers with a black and white photo-serigraph by A. Dumouchel on the front.
13. *La vie reculée*, poèmes de Claude Haeffely, gravures de Anne Kahane.
Apr. 25, 1954 [27] pp. 15.5 x 13 cm. Edition limited to 100 copies and some "exemplaires nominatifs". Text printed in black, lino-cuts in various colours. Unsewn in a cream wrapper printed in black with a red lino-cut by the artist.
14. *15 dessins de Léon Bellefleur*. Introduction par le Dr. R.H. Hubbard.
Sept. 21, 1954 [42] pp. 26 x 21 cm. No. 128 of 300 copies, printed in black. Laid in a pale gray paper portfolio printed in gray and black.
15. *Le jardin zoologique écrit en mer*, poèmes de Théodore [sic] Koenig. Dessins de Conrad Tremblay. (Collection de la Tête armée, 3)
Sept. 25, 1954 [36] pp. 19 x 16 cm. Copy G of 10 lettered copies of an edition of 310, inscribed to the artist by the author. Printed in black and bound in white paper covers (cover illustration in orange).
16. *Cantate pour une joie*, pour soprano, chœur et orchestre. Poèmes de Gabriel Charpentier, musique de Pierre Mercure. [1956] [11] pp. 15.5 x 13 cm. Printed in black. Unsewn in deep rose paper covers printed in gray.

Although the name of the composer appears on the title-page, the poems alone appear in this booklet.

17. *Les souhaits du monde*, poème anonyme du XVI^e siècle.
Jan. 1, 1956 [9] pp. 18 x 14.5 cm. No. 77 of 100 copies, printed in gray, with titles of individual poems in red. Unsewn in white paper covers, printed in gray and red.
18. *Le sommeil et la neige*, de Claude Haeffely. Sérigraphies originales de Gérard Tremblay. (Collection Mandragore)
Mar. 5, 1956 [39] pp. 16.5 x 13 cm. No. 64 of 200 copies (total issue: 225), printed in black (cover drawing in black and green). The 2 serigraphs are printed in black on the same grayish buff paper used for the covers.

19. *Sur fil métamorphose*, de Claude Gauvreau. Dessins de Jean-Paul Mousseau. (Collection de la Tête armée, 4) July 30, 1956 [53] pp. 18.5 x 15.5 cm. No. 266 of 400 copies (total issue: 426), printed in black. Bound in white paper covers with a serigraph by Mousseau on front in black, red, and white and pulled by J.-P. Beaudin. U. of A. copy has been rebound with the original paper covers pasted over boards.

20. *Au catalogue de solitudes*, de Françoise Bujold, avec 3 gravures de l'auteur. (Collection de la Tête armée, 5) Aug. 20, 1956 [35] pp. 19.5 x 16 cm. No. 255 of 390 copies (total issue: 400). Printed in black and bound in white paper covers with a serigraph, by the author, on front in yellow and old gold (title in black).

21. *10 serigraphies originales en couleurs* par: Jean-Pierre Beaudin, Léon Bellefleur, Albert Dumouchel, Pat Ewen, Marcelle Ferron, Roland Giguère, André Jasmin, Jean-Paul Mousseau, Maurice Raymond, Gérard Tremblay. Réalisée sous la direction technique de Jean-Pierre Beaudin. [1957] [10] l. 66 x 51 cm. No. 50 of 50 copies. Serigraphs in various colours.

U. of A. copy contains serigraph by Ferron dated '58 which lacks the embossed Editions Erta stamp; lacks portfolio, wrapper, or any protective covering.

22. *Où nos pas nous attendent*, de Jean-René Major. Apr. 25, 1957 [97] pp. 19.5 x 15.5 cm. No. 392 of 500 copies (total issue: 512), printed in black. Bound in white paper covers with a coloured serigraph on the front designed by Gilles Robert and executed by J.-P. Beaudin.

23. *L'aube assassinée*, de Alan Horic, avec 2 sérigraphies originales de Jean-Pierre Beaudin. (Collection de la Tête armée, 6) Aug. 20, 1957 [49] pp. 19 x 16 cm. No. 170 of 325 copies (total issue: 350), printed in black. Bound in white paper covers printed in black and blue with a coloured serigraph by Beaudin on front.

24. *Osmonde*, de Jean-Paul Martino. Frontispice de Léon Bellefleur. Sept. 24, 1957 [57] pp. 20.5 x 21.5 cm. No. 51 of 210 copies (total issue: 225), printed in black with rose-coloured title and initials. Frontispiece tipped in. Bound in rose-coloured paper covers silk-screened in black and white.

25. *Le défaut des ruines est d'avoir des habitants*, de Roland Giguère.
Oct. 10, 1957 [105] pp. 19.5 x 16.5 cm. No. 246 of 500 copies. Printed in black, display in dark gray and blue. Bound in beige paper covers printed in dark gray and blue.

26. *Les archipels signalés*, de Jean-René Major. Lithographies originales de Roland Giguère.
Dec. 20, 1958 [49] pp. 29 x 20 cm. No. 50 of 50 numbered copies (total edition: 75), printed in Paris; typography by Pallas and lithographs by E. and J. Desjobert. Printed in black. Unsewn in white paper folder covered with dark brown paper wrapper printed in black.

27. *Dix bois gravés*, de Robert Roussil.
Dec. 1958 [10] l. 58 x 39.5 cm. No. 17 of 20 copies, printed by Roland Giguère in Aix-en-Provence. The two-colour prints are individually numbered and signed by the artist and laid in an ochre burlap-covered portfolio lined with black felt paper.

28. *Adorable femme des neiges*, poème de Roland Giguère. Illustré par l'auteur.
Sept. 30, 1959 [29] pp. 39.5 x 30 cm. No. 20 of 20 serigraph copies, signed and pulled by the author at Chateaufort, Aix-en-Provence. Text in black, illustrations in various colours. Unbound gatherings enclosed in a corduroy-covered portfolio lined with black cloth. Title printed in white on front. Enclosed in a paper-covered slip-case suggestive of burlap.

29. *Voyage au pays de mémoire*, poèmes en prose de Gilles Hénault. Avec six eaux-fortes originales de Marcelle Ferron.
May 20, 1960 [37] pp. 28 x 23.5 cm. No. 3 of 80 copies, signed by the artist. Printed in Paris; typography by Georges Girard, copperplate engravings by Ateliers G. Leblanc. Printed in black (titles in red) with unbound gatherings laid in a white paper folder covered with light brown paper wrapper printed in black and red on front. Contained in a maroon cloth-covered slip-case.

30. *Naturellement*, poèmes et serigraphies de Roland Giguère.
1968 [1] p. [16] l. 50 x 34 cm. No. 17 of 40 copies, numbered and signed and entirely silk-screened by the author. Title-page and poems in black, serigraphs in various colours. Title-page, serigraphs and portfolio

are folded on each side to open in the centre. The poems, on parchment, are enclosed within each serigraph. All enclosed in a Pierre Ouvrard moss green cloth-covered portfolio, lined with white paper, in a black cloth-covered slip-case with title in white on front.

31. *Les semaines*, suite gravée de Gérard Tremblay, avec une préface de Bernard Jasmin.
Apr. 30, 1968 [60] pp. in 3 portfolios. 40 x 29.5 cm. No. 19 of 20 numbered copies (total issue: 23). Each portfolio contains title-page, preface, and seven engravings, printed in black and laid in a gray paper folder lined with white paper. The whole is enclosed in a Pierre Ouvrard red denim covered portfolio with gray end-papers and a black cloth-covered slip-case.

32. *Nous som-mes nombreux . . .*, poem by Gaston Miron. Serigraph by Gérard Tremblay.
Mar. 1970. Broadside, 72 x 52.5 cm. One of 100 copies, pulled by the artist in orange on cerise paper. Produced on the occasion of *La Nuit de la poésie*, March 28, 1970, in Montréal.

33. *Poètes de tous les pays . . .*, poem and serigraph by Roland Giguère.
Mar. 1970. Broadside, 72 x 52.5 cm. One of 100 copies, pulled by the author in purple on turquoise paper. Produced on the occasion of *La Nuit de la poésie*, March 28, 1970, in Montréal.

34. *J'imagine*, poème de Roland Giguère avec 10 lithographies de Gérard Tremblay.
May 1976 [23] l. 38.5 x 28 cm. No. 12 of 52 copies, signed by the author and artist. Text printed in black, lithographs in various colours. Bound in blue velvet over boards. Copper plate (5 x 20 cm.) on front cover engraved with title. Contained within blue slip-case.

35. *La marche à l'amour*, poème de Gaston Miron avec cinq eaux-fortes de Léon Bellefleur.
Sept. 30, 1977 [27] pp. 38.5 x 28 cm. No. 25 of 66 copies, signed by the author and artist. Printed in black (title in red). Bound in maroon velvet over boards. Title blind-stamped on front cover. Contained within a pink slip-case.

The challenge of the book as luxurious art object has been accepted by several Québécois artists who demonstrate considerable understanding of the problems involved. Éditions Erta are among the most successful. The regis-

tration of Léon Bellefleur's splendid etchings for *La marche à l'amour* is a real triumph.

Reference: Bibliothèque nationale du Québec.

REDPATH PRESS

Richard Pennington, Montreal, P.Q.

Redpath is the name of McGill University's library, and while librarian there, Richard Pennington operated a small press. When the Redpath Press ended in 1965 he bequeathed his hand-presses and type-faces to McGill University Press whose printing office now bears his name. In his *Account of the Redpath Press* Pennington summarizes:

Of the productions of the Press, Fisher's two Shakespearean pamphlets were of some general interest. Press work and inking remained poor, as was inevitable when one was without any practical experience. And furthermore, the printing was usually the hasty work of a week end. The real purpose of the Press was the instruction of students of a Library School in the operations of the old printing houses; and it is believed this was the first of its kind in the British commonwealth.

In his retirement in France Pennington printed a number of small items under the imprint *La Presse de l'Abricotier abattu*, but they are beyond the scope of this listing.

1. *Inauguration in the form of dedication.*
Easter Monday 1957.
2. *Unpublished letter on the workmen employed in restoring historic monuments,* by Prosper Mérimée.
1957.
3. *Historical note on the Redpath Press.*
Oct. 1957.
4. *Type specimen for the official opening.*
Dec. 1957.
5. *Historical notes on the church of St. Mary, the Virgin, Radnage, Buckinghamshire.*
1957.

6. *Christmas card.*
1957.

7. *Biscay ballads*, by David Peterley [pseud. of Richard Pennington]. Printed from the Peterley Papers by the Redpath Press. (Redpath Press trifles, no. 2)
Easter Sunday 1958 [16] pp. (French-folded). 16 x 33 cm. One of 30 copies, printed in black, with an anchor in blue on title-page. Sewn into brown Italian patterned paper covers. Inscribed in pencil on inside front cover: "badly inked: not to be distributed".

While the colophon states 30 copies, Pennington in his *Account of the Redpath Press* indicates an edition of 50 copies.

8. *Les Joies de 50 ans de mariage: oeuvre incomparable de Julien et Suzanne Durand.*
1958.

9. *Reprint of the notice inserted in the Nonesuch Press 'Symposium' concerning the strangely similar edition by another Press.*
1958.

10. *Christmas card: Le Premier noel de la Vme République.*
1958.

11. *Homage to Leonard Baskin.*
Sept. 6, 1959. Broadside.

12. *Some unpublished letters and documents*, by J.M. Synge.
1959. Designed at the Press but printed by a commercial printer.

13. *Invitation to a wedding reception for Anette Pennington & Christopher McConnell.*
Oct. 1960.

14. *A letter to a university librarian on Sir John Falstaff*, written by Sidney Fisher. 1st issue.
Oct. 9, 1960 [14] pp. 22 x 14.5 cm. One of 30 copies, printed in black and brown. Sewn into rose paper covers with a white paper label printed in brown on front cover. Reference: PPB 1961.

15. *Christmas card.*
1960.

16. *Thomas Hardy in the attic: a letter of contrition to Carl Weber.*
May 1961.
17. *Broadside on the occasion of the visit of the boys of the Priory School to the Press.*
May 18, 1961.
18. *Letter to Maximilien Vox.*
Aug. 1961.
19. *Broadside commemorating the al fresco supper on the roof of the Library for Professor Tougas.*
Aug. 4, 1961.
20. *Announcement of the birth of Philippe Wilson Pennington McConnell.*
Oct. 10, 1961.
21. *Christmas card.*
1961.
22. *Menus for the dinners of the Philogastric Institute of Montreal.*
Dec. 1961--Sept. 1965.
23. *Napoleon as historic myth*, by David Peterley [pseud. of Richard Pennington].
1962.
Reference: PPB 1962.
24. *A letter to a university librarian on Sir John Falstaff*, written by Sidney Fisher. 2d issue.
June 1962 [14] pp. 22 x 14.5 cm. One of 45 copies, printed in black and brown. Unsewn, laid into rose paper covers with a white paper label printed in brown on front.

According to the colophon, "Pages 2 and 8 . . . are re-set, & the fleuron of the Foreword . . . has been replaced by stars" but the U. of A. copy contains the fleuron on the Foreword. The title-page has been re-set and the page numbers are missing from pages 2-6.
25. *Text to accompany the University's gift to Dr. Cyril James on his retirement from McGill.*
Dec. 1962.
26. *Johnson's Life of Boswell: the only surviving fragment.*
Dec. 1962.

27. *Napoleon: the life, resurrection and immortality of Napoleon*, by Richard Pennington.
May 1963 [12] pp. 21 x 16.5 cm. One of 15 copies printed for members of the Philogastric Institute (25 copies on ordinary paper for distribution to private presses). Printed in black (title-page and decorative borders in green). Unsewn, laid into dark green and gold patterned paper covers with beige paper label printed in black on front.
28. *Christmas card*.
1963.
29. *The Theatre, the Curtain & the Globe*, by Sidney Fisher.
June 1964 [26] pp. 20 x 28.5 cm. Two of 150 copies. Designed and set by Richard Pennington at the Redpath Press and printed by the Belgrave Press, Montreal for the McGill University Library. Printed in black and sewn into brown paper covers with white paper label printed in black on front. One of U. of A.'s copies contains, laid in, a sheet of extra labels printed on pink paper.
30. *Journey of a soul*, by Benjamin Herson.
1965.
Reference: Tratt.

The author's name, Benjamin Herson, was printed in inverted order in No. 17. It must be noted that this title was printed by the Redpath Press of McGill University Press after Pennington had left the University.

References: Ballantyne; Pennington; Tratt.

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Kingston

Basement Cage Press

Heinrich Heine Press

Kitchener

Hawkshead Press

London

Alphabet Press

Mississauga

Roger Ascham Press

Ottawa

Blue R Press

Thornhill

Village Press

Woodchuck Press

Toronto

The Aliquando Press

Attic Press

Basilike

Cape and Company

Commonplace Press

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